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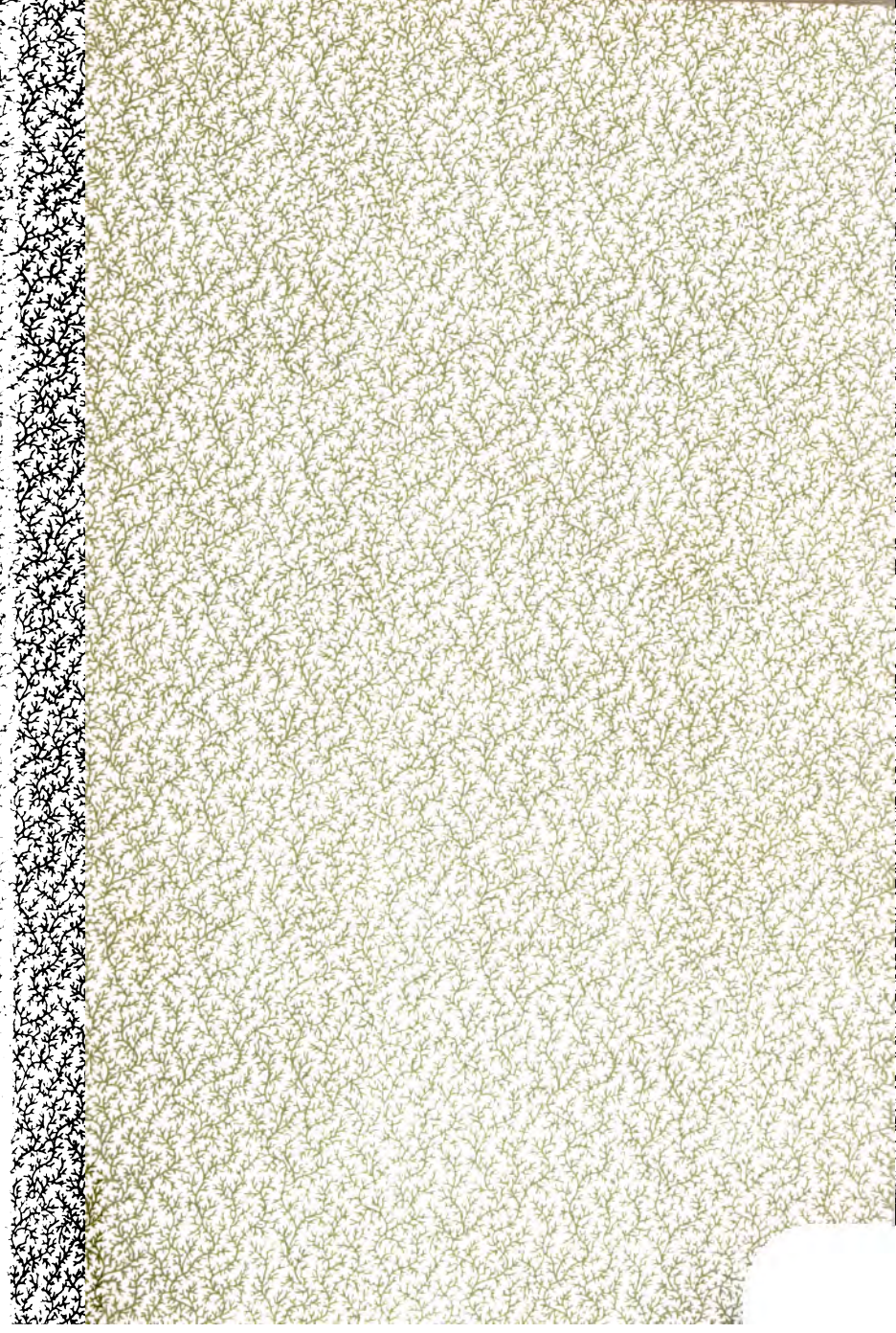
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ENGLISH COMPOSITION

BY PRACTICE

BY

EDWARD R. SHAW, Ph.D.

PROFESSOR IN THE SCHOOL OF PEDAGOGY, UNIVERSITY OF THE CITY OF
NEW YORK



NEW YORK

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1898

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MEN, AS A RULE, HOLD SOME ONE OF THE TEACHERS OF THEIR
YOUTH ABOVE ALL OTHERS IN REGARD AND REVERENCE.
IT IS HE WHOSE LOVE FOR HIS WORK AND WHOSE
STRONG PERSONALITY HAVE QUICKENED THE
MIND TO FULLER DEVELOPMENT. IN
TRUE APPRECIATION OF THIS,
THE AUTHOR INSCRIBES
THESE PAGES

TO

Dr. A. G. Derwin,
PRINCIPAL OF PUBLIC SCHOOL NO. 74,
BROOKLYN, N. Y.



PREFACE.

THIS work is arranged along two parallel lines,—first, a study, by means of observation, comparison, and inference, of the principles generally observed by good writers; and second, constant practice in connected composition. The work in composition is so designed that the pupil may apply his knowledge of principles as soon as gained, and at the same time acquire those valuable qualities of writing,—unity and fluency.

The conventional use of detached sentences for example and exercise has been discarded, and selections, excerpts, and stories, each of which is a unit in itself, have been substituted. In working upon these, not only does the pupil learn what a *whole* is, but he is, besides, led to an appreciation both of sequence of thought and of transition and connection in construction. His writing, therefore, will not be of the patchwork kind so common in rhetoric classes.

In addition to the fact that the selections are in themselves units, they are interesting, attractive, and often beautiful. They tend to cultivate the taste of the pupil,

and this cultivation is going on especially at that best of times, when he is alone with his book.

Another purpose has been to keep as far away as possible from set directions and the narrowing influence of rules. Rules often grow to be ends in themselves, forcing too strongly upon the pupil's attention what he must avoid. By such means his development as a writer is dwarfed, and instead of learning to write easily and well he becomes only a corrector and critic of what others have written. In punctuation, however, it has been found convenient to formulate for reference what the pupil has been led to discover. This will not interfere, it is thought, with the end sought—that of developing a feeling for punctuation.

The author makes acknowledgments to Messrs. Harper & Brothers for the privilege of using the selections credited to them; to Messrs. G. P. Putnam's Sons for the extract from Irving's works; and to The Century Company and Messrs. D. Appleton & Co. for other matter. The extracts from "One Year Abroad," from Hawthorne, from "Old Acquaintance," from the poems of E. R. Sill, and Dr. Holmes' poem are used by permission of Messrs. Houghton, Mifflin & Co., and by arrangement with them.

YONKERS, N. Y., *June 1, 1892.*

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INTRODUCTION.

SUGGESTIONS TO TEACHERS.

THIS book begins with punctuation. Chapter XI (on capitals), which is intended merely as a review, should be taken first, if pupils are deficient therein. A knowledge of both these subjects is a first requisite to good writing, and if they are taught rationally, and the pupil has practice in applying the principles, not upon detached sentences, but in connected composition, he feels their usefulness, and acquires the habit of using the marks as he writes. The order of topics adopted in punctuation is that found most helpful to the pupil's progress.

All exercises that need to be changed, or partly rewritten, except those in diction, should be copied, and the changes or insertions made while copying. Many things about composition are learned in the mere copying. In punctuation, do not permit pupils to mark in their textbooks. A book that has been marked is almost useless.

While punctuation is being studied, the pupil enters upon actual composition by means of the "Reproductions." Some teachers begin practice in writing by requiring the pupil to paraphrase poetry. Paraphrasing, while

good in itself, must be used carefully. Its tendency is to lead to perversion of English, because the pupil unconsciously adopts the poetic order of words. The avoidance of the poetic order presupposes some knowledge of composition. When the pupil has not this knowledge, much labor is wasted in endeavoring to correct the perversions which he continually makes. The Reproductions, which are to be written from memory, form a natural way of leading into original composition, and of acquiring some command of language. The pupil, it will be found, becomes interested in what he is to reproduce, because the imagination is called into play. By these Reproductions the pupil is given much practice in what may be termed the *unity* of spelling, capitalization, punctuation, and diction. Not only is he constructing sentences related to one another in thought, but he is, at the same time, working in keeping with the idiom of the language—the way that all command of language is gained. The Reproductions and all other exercises should be written on paper, and always with pen and ink. Mistakes made with ink are much more difficult of erasure than those made with pencil; and for that reason the pupil is led to be more careful.

The teacher should collect the written work and make individual and general criticism upon it. Incorrect expressions may be written upon the blackboard and the class led to tell what corrections are necessary. Occasionally it will be found of value to let pupils exchange papers for criticism. Do not undertake each time to look over all papers handed in. If the class is a large one, divide it into two or three sections, and look over the papers of one section at a writing. At every second or third writing, each pupil's work will then pass under criticism. With judi-

cious suggestions on the part of the teacher, and continued practice in writing on the part of the class, pupils will, to a great degree, work out of their errors and inaccuracies.

It will doubtless happen, in the first writing of Reproductions, that some pupils will use the conjunction *and* too much and run what should be several sentences into one. One way of overcoming this is to require the pupil to re-write his paper, making the sentences shorter. By reading over the paper with him, lead him to see that when a thought is expressed the sentence should end and a new sentence begin. Two Reproductions ought to be written each week, until the "Inventions" are reached.

After the pupil has gained some facility of expression by means of the Reproductions, *Inventions* or interrupted stories are given, and he enters upon original composition. When the "Picture" is reached, all his composition is original. The story of several of these pictures may be told entirely by dialogue. Those pupils who are most proficient should be directed to do this. Such practice is especially valuable for the versatility it gives. It will be observed that up to this point the written papers have been largely narrative in character. With the subjects given for *Short Papers* a departure is made, and opportunity afforded for more various kinds of composition.

Give great attention to *Letter-writing*. No part of composition work is more neglected—no part is more important.

Diction, which is the most difficult subject for the pupil, has been placed well along in the book, just before Essay-writing. Much can be done by the teacher in criticising written work previous to Diction, to prepare the pupil for

this subject. Care, however, must be exercised not to make too fine distinctions in this preliminary work.

Essay-writing usually proves the most fruitless part of composition work. It need not be so barren of results. The author has found the filling up of incomplete essays an easy and natural method of leading into this kind of composition. After this the pupil is prepared to begin essay-writing from *outlines*. Help him make one or two outlines; then leave him to himself. The great point always to remember is, that "Criticism is not construction, it is observation," and must ever be made secondary to expression. A command of expression is the shortest road to an appreciation of style and of literature.

The chapter on Common Errors should be taken up whenever the teacher deems best.

After the extracts, the author and work have been given wherever possible. In some cases the source of the extract is withheld, as it would enable the pupil to gain the desired result without thought. This information will be supplied to teachers should they desire it.

In Appendix A the rules of punctuation are arranged in topical order for convenient reference. Appendix B contains a system of abbreviations and marks to lessen labor in correcting written work. Additional material for composition is furnished in Appendix C. The biographical sketches in Appendix D may prove useful to some teachers.

ENGLISH COMPOSITION BY PRACTICE.

CHAPTER I.

PUNCTUATION.

THE principal object of punctuation is to exhibit to the eye the construction of a sentence, so that at first sight the reader may get the meaning of what is written. A fault into which most pupils fall when they begin to study punctuation is that of putting in too many marks. Let this one direction guide you : Never insert a comma or other mark of punctuation in any place unless you know exactly why it is needed. It is better to omit the mark altogether, than to put it in if you do not clearly know the reason. Accustom yourself to insert the marks of punctuation as you construct a sentence, never waiting till you have completed it.

WORDS OR PHRASES FORMING A SERIES. INVERTED EXPRESSIONS.

In the following extract observe closely how the commas are used :

"There are many green, sweet nooks, many pretty villages, many cleanly little cottages, many smiling, broad-browed, clear-eyed women on the shores of Lake Constance; but our woman, our cottage, our cream, our mountains, our *treasure*, you will never, never find."

A comma is placed after "green," because the conjunction *and* is omitted. For the same reason a comma is placed after the words "smiling" and "broad-browed."

The phrases,

"many green, sweet nooks,"

"many pretty villages,"

"many cleanly little cottages,"

"many smiling, broad-browed, clear-eyed women,"

are separated by commas because they are expressions in the same construction and the conjunction is omitted.

The expression "our woman, our cottage, our cream, our mountains" naturally belongs after the verb "find." Why? Place it there, and read the sentence. The writer, however, to make the expression prominent, puts it at the beginning of the clause. When an expression which naturally comes in the middle or at the end of a clause is put at the beginning, it is said to be inverted, and if noticeably out of its place, is separated from the rest of the sentence by a comma.

A comma is placed after the word "never," because it is repeated for emphasis.

Tell why there are commas after the words "woman," "cottage," "cream," and "mountains."

1. Words or Phrases in Series.—*Words or phrases in the same construction, forming a series, are separated by a comma when the conjunction is omitted. If the conjunction is expressed between the last two members of a series, the comma is placed there also.*

2. Inverted Expressions.—*When an expression which naturally belongs in some other part of a sentence is put at the beginning, so as to be noticeably out of place, it is followed by a comma.*

A.3. Words Repeated for Emphasis.—*When a word is repeated for emphasis, the two words are separated by a comma.*

WORDS OR PHRASES IN APPPOSITION.

Punctuate the following and give reasons for the commas used :

“ We landed this morning at two o'clock. Eight days and six hours took us from shore to shore. Eight days we were out of sight of land. Water, water everywhere ! Ocean to the right of us, ocean to the left of us, ocean in front of us, and ocean behind us, with two or three miles of ocean under us. But our good ship, the City of Berlin, bore us over the sea like a conqueror.”

What is the mark between “ o ” and “ clock,” and why is it used ? What is the mark after “ every-where,” and why is it used ?

Notice that the expression “ the City of Berlin ” means the same as “ ship,” and is separated from the rest of the sentence by commas. A word or phrase used in this way is said to be in *apposition*.

4. **Words in Apposition.**—*Words or phrases in apposition are set off by commas.*

EXERCISE.

Supply the commas omitted in the following, giving reasons :

“ A gondola is a long, narrow, light boat with a high bow and stern. It is about thirty feet long and four wide in the middle, and tapers to a very sharp point at the bow and at the stern. About midway of the boat is the cabin for passengers, seated, cushioned, and curtained. The boat, canopy, seats, curtains, and all are of a dead black color. Except in a few instances of boats with colored curtains and trimmings in the cabin, the gondola remains the same, in form, in color, and in appointments, as for centuries past. Gondolas are now much less numerous than when Venice was in her prime. An old historian, Philippe de Comines, says that in his time, three hundred and fifty years ago, there were thirty thousand. Standing erect in the stern of the gondola, the gondolier manages his boat with great adroitness, using a single oar as a paddle.”

WORDS OR PHRASES IN PAIRS. THE DASH IN PLACE OF “NAMELY,” “AS,” AND LIKE WORDS. CONTRASTED EXPRESSIONS.

Observe the punctuation of the following :

“ Great fortunes disappear almost as soon as they appear. Wealth can be kept only by the qualities that got it— watchfulness and prudence, industry and self-denial, economy and candid dealing. But self-denial and these

kindred virtues are nourished in the school of adversity, not in the rich soil and perfumed atmosphere of inherited wealth."

Note that in the second sentence a dash is put after "it" in place of *namely*.

The words

"watchfulness and prudence,"

"industry and self-denial,"

are words in pairs, and take a comma after each pair.

The phrase "not in the rich soil and perfumed atmosphere of inherited wealth" is an expression contrasted with the preceding part of the sentence, and is, therefore, set off by a comma.

2. **§ 5. General Term preceding Particulars.**—*When a general term precedes several particulars, and namely or as is omitted after the general term, it is generally followed by a dash. Sometimes a semicolon is used instead.*

6. Words in Pairs.—*When a series of words is arranged in pairs a comma is placed after each pair.*

7. Contrasted Expressions.—*Contrasted expressions are separated by a comma.*

EXERCISE.

Punctuate the following and tell why each mark is inserted :

"In the eyes of the Hindoos all life is sacred the life of beast and bird of reptile and insect as well as of man. To carry out this idea they have established at Bombay a hospital for animals. It is on a very extensive scale, and presents a spectacle such as I do not believe can be seen

anywhere else in the world. Here is an enclosure covering many acres, and in it, as may best promote their recovery, are gathered the lame the halt and the blind not of the human species, but of the animal world cattle and horses sheep and goats dogs and cats rabbits and monkeys and beasts and birds of every description."

INTERMEDIATE EXPRESSIONS. ELLIPSES.

Compare the punctuation of the first paragraph with that of the second :

Such was the condition of affairs when all offers were withdrawn. Reports showed that stronger influences had been exerted upon the commissioners, and a month later, near Springfield, Mass., land was purchased.

"Such was the condition of affairs when, on the twenty-fifth of October, 1848, all offers were withdrawn. Reports, from whatever quarter they came, showed that stronger influences had been exerted upon the commissioners, and a month later, near Springfield, Mass., land was purchased."

Notice in the first sentence of the second paragraph that the phrase "on the twenty-fifth of October, 1848," is placed between the conjunctive adverb "when" and the subject with its adjective "all offers," and that in the second sentence the clause "from whatever quarter they came" is introduced between the subject "Reports" and the verb "showed."

Such expressions, coming between the closely related parts of a sentence, are called Intermediate Expressions, and need to be set off by commas.

Notice also that a comma is placed between "October" and "1848," as there is an ellipsis. Tell what is omitted. What ellipsis does the comma after "Springfield" show?

The period is placed after "Mass." because it is an abbreviated word.

8. Intermediate Expressions.—*Intermediate expressions, when they come between the closely related parts of a sentence, are set off by commas.*

c. **9. Ellipses.**—*An ellipsis is frequently indicated by a comma.*

d. **10. Abbreviations.**—*A period is placed after an abbreviated word.*

COMPOUND SENTENCES.

In the following selection notice the punctuation of the compound sentences :

"We sighted the light-house on Seal Island in an hour and a half, and then laid our course up the coast. We were fortunate in having no fog. We kept in sight of land the rest of the day and all next night. It was exciting to watch one light as it gradually faded to the size of a taper and then went out altogether, and then to watch the darkness ahead until the dim taper twelve or fifteen miles farther grew larger and larger as we came up abreast of it. So the lights marked our path over the water and told us just where we were.

"I was up at twelve o'clock, and at one o'clock thin gray streaks of light broke in the far east, and by two o'clock we could see quite well. No landsman can appreciate the feelings with which the sailor greets a light-house. He

watches it to learn whether it is double or single flash, or whether it burns with a steady white blaze, and having determined that, he calls it by name and knows where he is."*

128. This selection consists mainly of compound sentences,† several of which are contracted. Some of the independent clauses which compose these sentences are not closely related in thought and are therefore separated by commas.

By carefully reading the sentences and comparing the clauses, you will be able to decide when independent clauses are not closely related in thought, though you may not be able to state the reason why.

11. Clauses of a Compound Sentence.—*When the independent clauses of a compound sentence or the parts of a compound predicate are not closely related in thought, they are usually separated by commas.*

EXERCISE.

Supply the commas needed in the following, and give the reason for each comma inserted :

"Alexander Selkirk was born at Largo Scotland in 1676 and bred to the sea. The spirit of adventure led him to

* From "Starboard and Port," by GEORGE H. HEPWORTH. Copyright, 1876, Harper & Brothers.

† A sentence composed of two or more independent clauses is a compound sentence.

Example : *Selkirk often saw vessels pass by the island, and he made frequent but vain attempts to hail them.*

Example of a contracted compound sentence : *We sighted the light-house on Seal Island, and then laid our course up the coast.*

embark with one Captain Stradling and set out upon a half-piratical half-exploring voyage to the South Pacific ocean. He fell into a quarrel with the captain and Stradling set him ashore September 1704 on the uninhabited island of Juan Fernandez. He was given a few books his nautical instruments a knife a kettle an axe a gun and a quantity of ammunition.

“The island of Juan Fernandez is situated about 380 miles west of Chili and is twelve miles long and six miles wide. Its hills and valleys are fertile and vessels navigating the Pacific Ocean have long resorted to it for water fruits and game.

“Selkirk saw the vessel depart from this island with sadness and sickness at heart. For a time emotions of terror and loneliness overwhelmed him but these gradually wore away and he resolved to make the best of his situation. He set to work and built himself two huts. One of these he used for a kitchen the other for a dining-room and bed chamber. He supplied himself with meat by shooting the goats upon the island but before many months his ammunition gave out. Then he was compelled to catch them by running.

“Selkirk often saw vessels pass by the island and he made frequent but vain attempts to hail them. At length, after having lived on the island in perfect solitude for four years and four months he was taken off in February 1709 by an English vessel, commanded by Captain Rogers.

“Selkirk felt great joy at his deliverance but he manifested much difficulty in recovering his speech and in returning to such food as he found on shipboard. He became mate of Captain Rogers' ship and returned to England in 1711. It has been supposed that he gave his papers to Daniel Defoe the novelist and that out of these adventures

Defoe wrote the admirable story of Robinson Crusoe. The truth, however, is that Defoe made little use of Selkirk's narrative beyond the mere idea of a man living alone for several years upon an uninhabited island."

EXPLANATORY EXPRESSIONS. ABSOLUTE PHRASES.
COMPOUND SENTENCES HAVING THEIR MEM-
BERS SUBDIVIDED BY COMMAS.

Notice the punctuation in the first paragraph of the following selection :

"About the middle of January, 1877, we had a terrible snowstorm, the worst that had been known in Manitoba for years. At five o'clock in the evening the wind rose suddenly, and in half an hour was blowing a gale, sending the snow whirling through the air in such blinding volume that it was impossible to distinguish anything twenty yards off. Night closing in, the storm increased in violence; and although there was then little snow falling, the wind drove in all directions the dry snow lying upon the ground.

"Many people lost their way. A shop-boy running home to tea only round the corner of the block missed the turning into the gateway and wandered till daylight on the prairie knowing it was certain death to lie down. A family crossing the prairie and seeing the storm approaching hastened to reach a wayside inn four or five hundred yards distant but before they could do so they lost sight of it and drove about for hours. At length, the deep drifts having forced them to stop they dug a hole in the snow with their hands covered themselves with robes and sleigh-rugs and drawing the sleigh over them as a little protec-

tion from the wind waited until daylight. All next day stories were continually reaching us of narrow escapes of frozen feet and hands of lost horses and oxen and travellers' miseries in general."

The expression which closes the first sentence, "the worst that had been known in Manitoba for years," is explanatory of "snowstorm," and is set off by a comma. In the next sentence all that follows the word "gale" is an explanatory expression, and is also separated from the rest of the sentence by a comma.

Observe that the phrase "Night closing in" seems cut off from the rest of the sentence. Such phrases are called *absolute phrases*, and are set off by a comma. This phrase really limits the verb "increased." If you change the phrase to the clause "When night closed in," you will readily see this.

The last sentence in the first paragraph is a compound sentence, having a semicolon between its two principal members to indicate that the second member is less closely connected with the first, than the parts of either number are with each other.

12. Explanatory Expressions.—*Explanatory expressions are generally separated from the rest of the sentence by commas.*

13. Absolute Phrases.—*Absolute phrases are set off by commas.*

14. Subdivided Members of a Compound Sentence.—*A semicolon is placed between the principal members of a compound sentence when the lesser elements are separated from each other by commas.*

Why is the apostrophe placed after the *s* in "travellers' "? What is the mark used at the end of the third line, p. 11? In what way only should a word be divided?

Punctuate the last paragraph of the selection, stating your reasons.

NOUNS OF ADDRESS. QUOTATIONS. PARENTHETICAL EXPRESSIONS. DEPENDENT CLAUSES.

Study the punctuation of the following :

"Chief among the mosques of Constantinople is the peerless St. Sophia. We did not wonder that Justinian exclaimed when it was finished, 'Solomon, I have excelled thee,' for it is, indeed, a triumph of art. The great walls are crowned by a pinnacle of domes, whose gleaming balls rise majestically above the surrounding cypress-trees. Within are many fine marbles and wonderful carvings, so exquisitely wrought and of such delicate tracery that one might spend hours in admiring them. But it was the vastness of St. Sophia, not its elegance, that impressed us most. The best view is from the gallery, whence we look down upon the wide-reaching floor, away to the sweeping galleries, and up to the echoing vaults, till we seemed lost in its immensity, and could only wonder at the marvellous skill that was able to enclose such a space within walls, and roof it with domes. Around the base of the central dome, in gilt mosaic letters, was this appropriate inscription from the Koran: 'God is the light of heaven and earth.'

"This beautiful temple was originally built for a Christian church, but under Turkish rule it became a Mohammedan mosque."

Nouns of address, such as the word "Solomon" in the first quotation, are separated from the rest of the sentence by commas. Note also the comma before the first quotation, and the colon before the last. What distinction would you make between a quotation that required a comma and one that required a colon? You have, of course, noticed that words quoted are put within quotation-marks.

The word "indeed," the fourth after the quotation, is what is termed a parenthetical word. It is not grammatically related to the sentence, but is thrown in to represent, as it were, some associated thought in the mind of the writer. The phrase "in truth" might be used instead, and would also be set off by commas, as it is a parenthetical expression.

Here is a list of some words, phrases, and even clauses that are often used parenthetically :

However	On the whole	Come what may
Now	In fact	As it were
Then	Of course	Be that as it may
Therefore	In short	As it happens
Perhaps	In the first place	Think as we will
Accordingly	For instance	Let it be true or not

In the sixth sentence, we find the dependent clauses,* "whence we look down upon the wide-reaching floor, etc.," and "till we seemed lost in its immensity, etc." These are not closely related to the words they limit, and are, therefore, set off by commas.

* A *dependent clause* is a sentence used either as an element of another sentence, or to modify some element of another sentence. Sentences which contain dependent clauses are *Complex Sentences*.

Why is the comma necessary after the phrase "not its elegance"?

15. Nouns of Address.—*A noun of address is set off by commas.*

16. Direct Quotations.—*A direct quotation is enclosed in quotation-marks, and may be preceded by a comma; but if it is introduced in a formal manner, it is preceded by a colon.*

17. Parenthetical Expressions.—*Expressions used parenthetically should be separated from the rest of the sentence by commas.*

18. Dependent Clauses.—*A dependent clause not closely related to the word it limits, is separated from it by a comma.*

EXERCISE.

Punctuate this selection, assigning reasons for each mark used:

"Once when some visitors chanced to drop in unexpectedly upon Mary Lamb and her brother just as they were going to sit down to their plain dinner of a bit of roast mutton with her usual frank hospitality she pressed them to stay and partake cutting up the small joint into five equal portions and saying in her simple easy way so truly her own There's a chop apiece for us and we can of course make up with bread and cheese if we want more. With such a woman to carve for you and eat with you neck of mutton was better than venison while bread and cheese more than replaced various courses of richest or daintiest dishes."

EXERCISE.

Observe the punctuation of the dependent clauses in the first extract, and punctuate the second, giving reasons.

Although our planet was once probably a molten globe, retaining even now a vast amount of heat in its interior, its surface temperature is not materially affected thereby. If it were left without any other source of heat than its own, its surface would become so intensely cold as to be utterly uninhabitable by the races of plants and animals now living upon it.

When you examine the water of the sea you find that it differs from fresh water inasmuch as it is salt. It contains something which you do not notice in river-water. If you take a drop of clear spring-water upon a piece of glass and allow it to evaporate you will find no trace left behind. Although the water in springs contains some mineral substances dissolved in it the amount is so small that we cannot detect it when the water has evaporated. If you take however a drop of sea-water and allow it to evaporate you will find a film left behind on the glass. If you place that film under a microscope you will see that it consists of delicate crystals of common salt.

RELATIVE CLAUSES.

Study closely the punctuation of this selection :

“The gardener gave it to the milk-maid and the milk-maid gave it to the errand-boy. The errand-boy gave it to the cook, (1) who gave it to the head-waiter, (2) who

sold it to the individual (3) who presented it to me. It was a bunch of great, sweet, half blown June roses, (4) that hung glowing on their stalks in their native garden at dawn, and before noon had experienced this life of change and adventure. It all happened in a little town, (5) where nothing else so momentous occurred during our brief visit, because it was Sunday." *

Notice that in this selection there are several relative clauses, or clauses that refer by means of one of the relative pronouns *who*, *which*, *what*, and *that* to some word called the antecedent. Let us select these relative clauses, and examine the special kind of relation which each bears to its antecedent.

(1) "who gave it to the head-waiter" [antecedent, cook].

(2) "who sold it to the individual" [antecedent, head-waiter].

(3) "who presented it to me" [antecedent, individual].

(4) "that hung glowing on their stalks in their native garden at dawn" [antecedent, roses].

If we read the selection, after changing the relative pronouns of clauses (1) and (2) to the words *and he*—a conjunction and a personal pronoun—and the relative pronoun of clause (4) to the words *and they*, the meaning is the same, though the expression of the thought is awkward.

* From "One Year Abroad," by BLANCHE WILLIS HOWARD.

If, however, the relative pronoun of clause (3) is changed to the words *and he*, the meaning is not the same. The relative clause "who presented it to me" limits or restricts the application of its antecedent to a certain individual (designated by the clause), and is, therefore, called a *restrictive* clause. Each of the other relative clauses simply gives an additional thought and is therefore not restrictive.

Tell whether, in the following adaptation, the last relative clause is restrictive or not restrictive :

"He gave it to the head-waiter, who sold it to my friend who presented it to me."

In the last sentence of the selection, note that the word "where," of the clause (5), "where nothing so momentous occurred during our visit," is equivalent to *in which*. Is the clause restrictive or not restrictive?

19. Relative Clauses not Restrictive.—*A relative clause when not restrictive is separated from the rest of the sentence by commas.*

EXERCISE.

Punctuate the following, giving reasons for each comma used :

"Two characteristics of French are clearness and precision. Its exactness admits of nothing vague which is doubtless the reason why it has been so long employed as the language of diplomacy. For the expression of the wild the horrible the lofty the terrible,—in a word the tongue of genius,—English seems better. Such an opinion

however is not accepted by Frenchmen who naturally regard their tongue as the most perfect of all. It is hard to judge the capacities of a foreign language with impartiality because patriotism becomes involved in the question. A few scientists of England have written their books in French. One of these was Sir William Jones the Orientalist who apparently wrote with the same ease in both languages. It was he who held that French was the tongue of science on account of its remarkable precision."

CLAUSES HAVING A COMMON DEPENDENCE.

Adelaide Procter's name will always be sweet in the annals of English poetry. Her place was assured from the time when she made her modest advent in 1853, in the columns of Dickens' "Household Words," and everything she wrote from that period onward until she died gave evidence of striking and peculiar talent. I have heard Dickens describe how she first began to proffer contributions to his columns over a feigned name, that of Miss Mary Berwick; how he came to think that his unknown correspondent must be a governess; how, as time went on, he learned to value his new contributor for her self-reliance and punctuality,—qualities upon which Dickens always placed a high value; how at last, going to dine one day with his old friends, the Procters, he launched enthusiastically out in praise of Mary Berwick (the writer herself, Adelaide Procter, sitting at the table); and how the delighted mother, being in the secret, revealed with tears of joy the real name of the young aspirant. Although Dickens has told the whole story most feelingly in an introduction to Miss Procter's "Legends and Lyrics," issued

after her death, to hear it from his own lips and sympathetic heart, as I have done, was, as may be imagined, something better even than reading his pathetic words on the printed page.*

In this extract notice how the names of papers and books are punctuated ; how several clauses having a common dependence upon another clause are separated from each other.

Select the dependent clauses. Read the clause on which these depend.

Note the use of the comma and the dash after the word "punctuality" to separate particulars from the general term which includes them.

Note that the expression, "the writer herself, Adelaide Procter, sitting at the table," is not essentially a part of the sentence, but adds a fact which the writer did not think important enough to expand into a sentence and fit into his narrative. Many writers set off such expressions by dashes.

l. 20. **Quoted Titles.**—*When the name of a book or a paper is quoted, it is inclosed in quotation-marks.*

21. **Clauses having a Common Dependence.**—*When several clauses have a common dependence upon another clause, they are separated from each other by semicolons.*

22. **Particulars followed by General Term.**—*A comma and a dash are used between several particulars and a general term when the particulars precede the general term.*

* From "Barry Cornwall and some of his Friends," by JAMES T. FIELDS.

FURTHER USES OF PUNCTUATION-MARKS.

Study carefully these examples, and see if you cannot give the reason for the punctuation without referring to the suggestions :

(a) The learned understand the reason of art, the unlearned, the pleasure.

(b) Sixteen and a half feet make one rod, or pole.

The period, or full stop, is put at the end of every declarative or imperative sentence.

The walls were made of bricks or stones.

(c) "See this supremely *chawming* picture," said a cultured (?) youth of nineteen.

Mrs. Hemans was born in Liverpool in 1794, and died at Dublin (?) in 1835.

(d) That he did so, is not clear.

That stars are suns, is taught by astronomers.

(e) Could I have felt worthier of such society, the pleasure would undoubtedly have been more unalloyed. But, as it was—still I will not complain.

(f) I can revel in solitude then; for I shall seek the quiet of a hermit's cell.

(g) We often find words pronounced alike but spelled differently; as, *nay, neigh; plain, plane; vane, vain, vein.*

Some authors divide the Middle Ages into two periods; namely, the Dark Ages and the Age of Revival.

These thoughts may be classed under three heads; viz., sincerity, industry, and patience.

The rights granted are these; to wit, to lead water from the stream not to exceed one fourth its volume, and to

occupy ground not to exceed one acre between said lead and said stream.

(h) "I defy you to lose your consciousness of it [the old ruin at Heidelberg]. It will always haunt you, until it draws you out of the house, out into the air, through the rambling streets, up the hill past the queer little houses, to the spot where it stands."

(i) Voted, To raise the sum required by the trustees.

Resolved, That the thanks of this Association be tendered, etc.*

23. (a) **Omission of Verb.**—*The omission of a verb is marked by a comma.*

24. (b) **Terms connected by "Or."**—*Terms connected by or and having the same meaning are separated by commas.*

25. (c) **Interrogation-point within Parenthesis-marks.**—*An interrogation-point within parenthesis-marks ridicules or questions what precedes.*

26. (d) **Proposition Used as Subject.**—*A proposition forming the subject of a verb is set off by a comma.*

27. (e) **Dash Used to Mark Break in Sentence.**—*The dash is used where there is a sudden break in a sentence, or a suspension of the thought.*

28. (f) **Clause of Reason Introduced by "For."**—*A clause of reason introduced by for is generally preceded by a semicolon.*

29. (g) **"Namely," "As," "Viz.," etc.**—*When namely, as, viz., to wit, and that is introduce examples, illustrations,*

* Note the use of the capital after these words.

or an enumeration of particulars, they are preceded by a semicolon and followed by a comma.

30. (h) **Inserted Expressions.**—*The brackets are used to inclose an expression inserted by another for explanation or correction.*

31. (i) **The Words "Voted," "Resolved," etc.**—*A comma is sometimes placed after the words Voted, Resolved, Ordered. A colon may be used.*

QUOTATION-MARKS.

You have already learned that quoted words are inclosed in quotation-marks, and are separated from the writer's words, unless the quotation is a formal one, by commas. Often, however, the writer breaks the quotation, and puts his own words between the parts. Here are the three ways in which the writer's words and those he quotes may stand. Observe them closely, and the punctuation of quoted words will be clear to you.

"If you see me growing idle," she said one day, "tell me to do my duty."

"If you see me growing idle, tell me to do my duty," she said one day.

She said one day, "If you see me growing idle, tell me to do my duty."

Notice in reading the Reproduction "Old Hans," page 27, how a quotation within a quotation is punctuated.

REPRODUCTIONS FROM MEMORY.

That the pupil may have opportunity to apply in his own composition the knowledge he gains, and also that he may have practice in continued composition, selections to be reproduced from memory are here inserted. The class should be given reproductions from time to time during the study of Punctuation. When that subject is finished, the class should have had as much practice in writing reproductions as is called for by the following selections.

* Let the pupil read the selection but once, and then putting aside the book, write what he can remember. After a little practice he will be able to reproduce the thought of a whole page, keeping the order of the writer. He should attend chiefly to the thought, using as many of the words as he can recall. In this way he will find his stock of words continually enlarging, as well as his power to express the thought in his mind. The reproductions also afford some means of acquiring skill in *sequence*, or so relating and connecting one thought and idea with another that one part of the composition naturally leads into the next—a very important matter in writing. In all written work leave a margin three quarters of an inch wide on the left side of the page, and be careful not to crowd the writing too close to the right edge.

* Teachers who prefer to read to the class selections for reproduction will find a variety of material for that purpose in "Selections for Written Reproduction" by EDWARD R. SHAW, published by the American Book Company, 806 Broadway, New York.

The papers should be collected and examined. It is a good plan to transcribe sentences containing faults, and put these sentences upon the blackboard for correction as a general class-exercise.

ALLSTON'S UNFINISHED PAINTING.

Washington Allston, the great painter, had been a long time at work on a great painting. He had nearly completed it, when his keen eye discovered some defects in one part of the composition. Hastily he drew his wet brush over that part of the picture, intending to paint it anew. But absorbed in his work, he did not get about it at once. In the midst of his plans he died, and his painting remains, just as he left it. No other person can carry out the conception that was in the great painter's mind.

A TURKISH BELIEF.

"The Turks have a belief that every man has two angels watching his conduct—one over the right shoulder, and the other over the left. When he does any good deed, the angel over the right shoulder writes it down and seals it, because what is done is done forever. When he does anything evil, the angel over the left shoulder writes it down and waits till midnight. If the man bows down his head before midnight comes and asks to be forgiven, the angel rubs out what he has written; but if not, at midnight he seals it, and the angel hovering over the right shoulder weeps."

PRESENCE OF MIND.

The famous painter, Sir James Thornhill, was employed in decorating the interior of the dome of St. Paul's Ca-

thedral, London. For this purpose a scaffolding had been erected about three hundred feet above the marble pavement. One day while Sir James was painting, he wished to see how his work looked at a distance, and so stepped backwards, not thinking where he was. Another step and he would have fallen over, down to the pavement below. At this moment an assistant, seeing the great danger Sir James was in, dashed a pot of paint at the picture. Sir James, angry at what he saw, instantly rushed towards the assistant. As Sir James came forward, the assistant explained why he had thrown the paint at the picture. After this explanation, the artist could not thank his assistant enough for his presence of mind and his ingenuity.

A LEGEND OF SHANDON.

“During the wars in Ireland one of the monks belonging to the abbey of Shandon with the rest of the ecclesiastical household was driven into exile. Almost broken-hearted he wandered through England, France, and Italy, while his thoughts turned ever to the old abbey where so much of his life had been passed, and he longed to hear again the chiming music of its bells. This desire grew more and more intense, until at last he could endure it no longer. He determined to return to the abbey and pass the remainder of his life under its shadow where the vesper peals of those dear old bells would be peace to him.

“He journeyed on foot over the Continent, and although often weary and fainting, he was never discouraged. At length he reached Bristol and took passage for Cork. As the boat moved slowly up the beautiful river Lee, memories of the life spent in the holy abbey flooded his soul—every

tree and rock, every castle and crag, was rich with history for him.

“As evening drew on, the gables and buttresses of the old abbey appeared in the distance, and a little later the solemn bells slowly began their vesper peals. Their sweet music came stealing along the lurking shadows, till it reached the ears of the venerable monk. It was too much for him; his heart could not hold it. The rowers stopped and sprinkled a few drops of water in his face to revive him. But their efforts were vain, for with the sacred music of those dear old bells his soul had passed from earth.”

Notice that there are three divisions in the “Legend of Shandon.” The topic of the first is, *The monk's expulsion and home-sickness*; of the second, *His return*; of the third, *His death as he came in sight of the abbey*.

Such divisions are called *paragraphs*.

A connected series of sentences developing a single topic constitutes a *paragraph*.

Be careful to divide properly into paragraphs whatever you write. Each new paragraph should begin on a new line, and a little to the right of the margin, as on the printed page.

REPRODUCTION.

“The old Norman nobles were famous for their good manners. On one occasion Robert, Duke of Normandy, father of William the Conqueror, while on his way to the Holy Land, took up his quarters for a short time at Constantinople. The duke was accompanied by many of his

lords, and the Greek emperor of the city, hearing of the politeness of the Normans, determined to prove whether they knew how to make the best of what was unpleasant, and so prove whether they had fine manners.

“Accordingly, he invited the duke and all his nobles to a great banquet to be given in the hall of the palace. Just before the Normans arrived, the emperor took care to have all the seats filled with guests. When the Normans came they received the scantiest attention, and could not find a single seat unoccupied. They made no remark at this, but without the least appearance of surprise, walked to a vacant space at one end of the room. Here the duke took off his richly embroidered cloak, folded it very carefully, laid it on the floor, and sat down upon it. The other lords immediately followed the duke’s example. Here they were served.

“After the banquet was ended, they paid their parting compliments to the emperor, and went away, leaving their cloaks which were of great value behind them on the floor. The emperor, who had admired their behavior, sent these to them on the road, requesting them to put on their cloaks. But the duke replied that the Normans were not in the habit of carrying about with them the seats which they used at entertainments.”

After you have written a reproduction of this selection, give it a name.

OLD HANS.

Old Hans lay dying. His pastor sat by his bedside, offering the last consolations. “Alas!” said old Hans, “life is small loss to me. I have never been anything but

a poor wretch, bowed down with toil and pain. Where no one else wanted to go, there poor Hans was sent; and when others upset things, it was Hans that had to right them again." "Rejoice then, my friend," said the pastor, "your sufferings will soon be over. Blessed are they who suffer, for theirs is the kingdom of heaven." "Ah!" cried old Hans, "I am sure beforehand that it will be just the same up there. Every one will shout after me, 'Hans, light up the sun!' 'Hans, put out the moon!' 'Hans, let fly the thunder!'"

And without even heaving a sigh, poor Hans closed his eyes, folded his hands, and breathed his last.*

*From Laboulaye's "Last Fairy Tales," translated by MARY L. BOOTH. Copyright, 1884, Harper & Brothers.

CHAPTER II.

VARIETY OF EXPRESSION.

TRANSFORMING INFINITIVES AND PARTICIPLES.

In the following exercise transform the infinitives to participles or participial nouns, and the participles and participial nouns to infinitives, determining in each instance which form of expression is the better.

EXAMPLE: *Providing* for the table certainly forms one very important duty of woman as a housekeeper.

To provide for the table certainly forms one very important duty of woman as a housekeeper.

EXERCISE.

It sometimes happens that in designing houses, or rather in erecting houses without a design, a stairway will be made *crossing* a window. The only way of *correcting* this mistake is *by painting* the stairs in some suitable color, but often the error is made only the more glaring by the choice of the wrong color. Slats placed inside warehouse windows *for protecting* an elevator are open to the same objection, and it may be worth while *considering* what color they should be painted. There is much more light out of doors than in the house, and rooms of the ordinary size are too large to reflect enough light *for coun-*

teracting the bright light outside; so they have a cave-like darkness. *Placing*, therefore, slats or a stairway across a window is to *put* surfaces near the window that will reflect light and become visible. It is evident, then, that such surfaces should be painted black.

TRANSFORMING PARTICIPLES TO CLAUSES.

In the following story transform the participles and participial nouns into clauses, compare the two forms of expression, and retain that which expresses the thought the better. When there is no choice on the ground of clearness, retain the form which gives the story the greater variety of expression.

THE LOST RING.

Many years ago a lady sent her servant to town with a valuable ring which was to be repaired. When crossing a bridge the young man took the ring from the case to look at it, and *holding* it carelessly, let it slip through his fingers into the water. All search for it proved unavailing, and *thinking* that his story would not be credited, he determined *upon running* away. So, without even returning home for his clothes, he set out for India. If he had intended to seek his fortune, he could not have done better; for Fortune smiled upon him, and in a few years he became wealthy. But *thinking* continually of the loss of the ring and how his former mistress must suspect that he had stolen it, he determined at length *upon returning* to England and *confessing* the truth. *Purchasing* a diamond ring of great value to offer her as a compensation for her loss, he then took passage for home. He left the

coach at the nearest town, and walked across the fields towards the house. *Reaching* the bridge so well remembered, he stopped and *gazing* down into the water, he saw the very stump near which the ring had fallen. He put down the point of his umbrella into the hole of a knot and *drawing* the umbrella up, found on it, to his astonishment, the very ring he had lost. Proceeding to the house of his mistress, he told his story and returned the old ring. He also presented the new one as a compensation for the annoyance which his disappearance had caused.

SUBSTITUTING SINGLE WORDS.

Substitute single words for the phrases or expressions printed in italics:

It is possible that more errors are made in the use of the word "only" than in the use of any other word in the language. Though its misuse is not so apparent as many other errors, yet it mars *in a great degree* the accuracy of a sentence. Unlike the more glaring mistakes which are confined *for the most part* to the speech or writing of those *who are not learned*, its misuse prevails to a singular extent in the writing of accomplished men and women, and occurs *with frequency* in newspapers and even in higher literature. This results from *lack of care* more than from anything else, and *most likely* from the fact that the correct use of the word is not so *easy to be understood*.

The proper place of "only" in a sentence is ascertained *with readiness* by determining *with accuracy* the word to which it has special reference. A *small number of* examples will, perhaps, *with more clearness* explain its misuse. I have heard good orators say, "I will only refer to *this*

branch of the subject." A little thought will make it perfectly clear that the speaker did not intend to confine himself to "referring" but to the "branch of the subject;" *for that reason*, he should have said, "I will refer only to this branch of the subject." Had he meant "only" to limit "refer," he would have *given emphasis to "only"* in order to make himself understood.

To say, "I only see an orange," might mean that the speaker does not feel, taste, or smell an orange; but, "I see only an orange" means that he sees no other fruit. It might be more *easily understood*, perhaps, to say, "I see an orange only," or "I see an orange alone;" but it is not well to conclude a sentence with an adverb or an adjective. It is common to hear, "I only saw him," "I only have four," "He only went to Philadelphia," and countless errors *of the same nature*.

The word "too" and the word "also" are often misused. Writers, *in particular*, should be careful *how they use* these words, for speakers can indicate their meaning by *emphasizing them*. *A great amount of* ambiguity in writing is due to this fault, and correction of it will add *in a large degree* to the power of an author.

TRANSFORMING WORDS AND PHRASES TO CLAUSES.

In the following exercise transform the words and phrases italicized to clauses. Vary the expression as much as possible, and if you find it necessary in order to make the exercise read smoothly, break up any sentence and form a new one, or take a part from any sentence and put that part into the next.

EXERCISE.

Though not above the middle height, Marian Evans gave people the impression of *being* much taller than she really was, her figure, although thin and slight, *being well poised* and not without a certain sturdiness of build. She was never robust in health, *being of delicate* and highly nervous temperament. In youth the keen excitability of her nature often made her wayward. In fact, her extraordinary intellectual vigor did not exclude the susceptibilities and weaknesses of a *peculiarly feminine* organization. There exists a colored sketch *done by Mrs. Bray*, about this period, *giving* one a glimpse of George Eliot in her girlhood. In those Foleshill days she had a quantity of soft, pale-brown hair *worn* in ringlets. Her head was massive, her features powerful and rugged, her mouth large but shapely, the jaw being singularly square for a woman, yet *having* a certain delicacy of outline. A neutral tone of coloring did not help to relieve this general heaviness of structure, the complexion *being* pale but not fair. Nevertheless, the play of expression and the wonderful mobility of the mouth, *having increased* with age, gave a womanly softness to the countenance, in curious contrast with its framework. Her eyes, of a gray blue, constantly varying in color, striking some as intensely blue, others as of a pale washed-out gray, were small and not beautiful in themselves; but *growing* animated in conversation, these eyes lit up the whole face, seeming in a manner to transfigure it. This was so much the case, that a young lady, having once enjoyed an hour's conversation with her, came away under its spell with the impression that she was beautiful, and afterward, on seeing George Eliot again when *not talking*, she could hardly believe her to be the

Practice in discovering and using equivalent forms of expression, is of the highest value in learning to write. The use of equivalent forms often becomes necessary in order that sameness of construction may be avoided. A few further cases are here summarized:

1. The active form replaced by the passive.

A man *whom the directors discharged* = A man *who was discharged* by the directors.

2. The imperative mood in place of a conditional clause.

If you give me a fulcrum I will move the world = Give me a fulcrum, and I will move the world.

3. A prefix equivalent to a negative adverb.

He was *not familiar* with the method = He was *unfamiliar* with the method.

4. Dropping the expletive *it* or *there* and transposing.

It is decidedly a better plan to begin on Monday = *A decidedly better plan* is to begin on Monday.

There were several officers present = Several officers were present.

5. A clause replaced by an infinitive.

I never thought *I should meet him again* = I never thought to *meet him again*.

He intends to reach here to-day *so that he may be ready* for work to-morrow = *so as to be ready* for work to-morrow.

6. An adverbial clause replaced by an absolute phrase.

When the officers reached the spot, the crowd dispersed = *The officers reaching the spot*, the crowd dispersed.

All effort was useless, *because the storm had increased during the night* = *The storm having increased during the night*, all effort was useless.

EXERCISES.

Rewrite the following selection using equivalent forms of expression for the italicized parts :

Imagine a man endowed with *herculean* strength who is *compelled by circumstances* to follow a sedentary occupation, or to engage in study or mental labor *demanding* quite other powers, and just those *which he does not possess*—compelled, that is, *to leave unused* the powers *in which* he is permanently strong; a man placed *like this* will never *through his whole life feel happy*. Even more miserable will be the lot of the man *with* intellectual powers of a *very high* order, who has to leave them undeveloped and unemployed in *the pursuit of* a calling *which does not require* them, some bodily labor, *perhaps*, for which *his strength is insufficient*. Still, in *a case of this kind*, it should be our care, especially *when young*, to avoid the precipice of presumption, and not ascribe to ourselves a superfluity of power *which is not there*.

The only thing that it behooves us to achieve is *to make* the most advantageous use possible of the personal qualities *we possess*, and accordingly to follow such pursuits only as will call them into play; to strive after the kind of perfection of which they admit, and *to avoid* every other. Therefore the position, occupation, and manner of life *which are most suitable* for their development should be chosen.

Since the blessings described *under the last head* decidedly outweigh those contained under the other two, *it is*

manifestly a wiser course to aim at the maintenance of our health and the cultivation of our faculties, than at the amassing of wealth; but this must not be mistaken as meaning that we should neglect to acquire an adequate supply of the necessaries of life. Wealth, in the strict sense of the word, can do little for our happiness; and many rich people feel unhappy just because they are without any true mental culture or knowledge, and consequently have no objective interest which would qualify them for intellectual occupations.

Rewrite the following, using as many equivalent forms of expression as possible.

THE CONSTANCY OR INCONSTANCY OF EMPLOYMENT.

When a man is sure of being employed and paid regularly all the year round, he is usually willing on that account to accept a lower rate of wages. Thus there is little difficulty in England in finding men to be policemen at about twenty-five shillings a week; for though they have to go on duty at night, and their work is often tedious and disagreeable, yet policemen are nearly sure to have employment as long as they behave well. A bricklayer, on the contrary, is sometimes thrown out of work, and becomes anxious as to the means of keeping his family. Masons and bricklayers, who cannot work during frosty weather, ought of course to have higher wages during the rest of the year, so as to make up a good average. Dock-laborers, who are simply strong men without any particular skill, earn large wages when trade is brisk and many ships come into the docks; at other times, when trade is slack, or when contrary winds keep ships out of port, they often fall into destitution through want of employment.

FOR INVENTION.

It is assumed that the pupil has been given practice in writing reproductions, as directed on page 23. Instead of reproductions, incomplete stories or incidents are now inserted. Let the pupil read the following incomplete story, reproduce it, and invent a close which shall contain at least 200 words. He should imagine himself present, interested and amused, seeing all that happens. In this way suggestions will readily come to him. He should select the striking points, tell these vividly, and let whatever he writes be in good taste. Give the story, when finished, a suitable name. To show what different endings may be invented and to add interest to the work, let several of the productions be read before the class.

“Many years ago in a town of Western Virginia, an old lady from the country went to a store to make a few purchases. While buying the few articles she wished, she plied the clerk with questions. He answered all these questions, many of which were needless, with seemingly the greatest patience, though he found that it was taking him three times as long to serve the lady as it might, were she less inquisitive. At last her few purchases were wrapped up and she turned to go. Observing, however, a new pair of painted bellows hanging by a post, she inquired what it was. The clerk, perceiving that the old lady was rather ignorant, and being something of a wag, informed her that it was a new-fashioned fan, which had lately been received from the East. At the same time he took the bellows down, and puffing with it in his face, told her that was the way it

worked. The old lady took the bellows, and puffing air into her face as the clerk had shown her, was so delighted with the new fan that she immediately purchased it, not even asking a single question, and departed.

“It was the custom in those days, in sparsely settled parts of the country, to hold religious services in school-houses. The old lady knew that the following Sunday was the one of that month when the minister, who came from a distance, would preach in the school-house two miles from her home. She resolved to attend, and take with her the new-fashioned fan.

“The congregation had assembled, and the minister was reading the first hymn when the old lady entered, and took a seat well towards the front . . .”

LOST.

“Several years ago, a little girl went to the five-o’clock service at a village church in England. She took a seat alone in a high old-fashioned pew in the gallery, and during the service fell sound asleep—so sound, indeed, that the service ended, the congregation retired, the lights were put out, the doors were closed and locked, and still she slept on. The parents of the little girl did not know she had gone to church, and when supper-time came and their daughter did not come home, they became alarmed . . .”

Complete this narrative using not less than 225 words.

ONE OF MY DREAMS.

I was at home, but in a home which is not my own, and which I do not know. Several of the rooms were brilliantly

lighted. One of them was very large, and there were mirrors, reaching from floor to ceiling, on all sides of it, even, it seemed, in the spaces occupied by the windows. A great number of people were dancing, keeping in perfect step to music which I could not hear, though I listened intently. I entered the room

Invent the rest of the dream, using 200 words.

A DEMAND FOR JUSTICE.

In one of the old cities of Italy, the king caused a bell to be hung in a tower in one of the public squares. He called it the "Bell of Justice," and commanded that any one who had been wronged should ring the bell, to call the magistrate of the city, from whom he might ask and receive justice.

In the course of time, the lower end of the bell-rope rotted away and a wild vine was tied to it to lengthen it. One day a starving old horse that had been abandoned by his owner and turned out to die, wandered into the tower

Complete this story, using 150 words.

CHAPTER III.

VARIETY OF SENTENCE-FORM.

EXCLAMATION AND INTERROGATION.

IN the paragraph below change the sentences to the *exclamatory* or the *interrogative* form as indicated by the abbreviations before each sentence. Note the gain in force.

Ex. Garrets are delicious places for people of thoughtful, imaginative temperament. *Int.* *Every one, in the twilight days of childhood, has loved a garret, with its endless stores of quaint, cast-off, suggestive antiquity—old worm-eaten chests, rickety chairs, boxes and casks commingling, out of which, with tiny, childish hands, we fished wonderful hoards of fairy treasure. *Ex.* We made to ourselves peep-holes and hiding-places and undiscoverable retreats, where we sat rejoicing in our security, and bidding defiance to the vague, distant cry which summoned us to school, or to some unsavory every-day task. *Ex.* The rain came pattering deliciously on the roof over our heads, or the red twilight streamed in at the window, while we sat snugly ensconced over the delightful pages of some romance,

* Use interrogative pronoun.

which careful aunts had packed away at the bottom of all things, to be sure we should never read it.

COMBINING SENTENCES.

EXERCISES.

Make into one sentence the sentences inclosed between these marks []:

[Her form was small and slight. Her features were wrinkled with age. The burden of eighty years had not impaired her gracious smile. It had not lessened the fire of her eyes. They were the clearest, the brightest, and the most searching I have ever seen.] [They were singularly dark—positively black they seemed, as they looked forth among carefully-trained tresses of her own white hair. They absolutely sparkled while she spoke of those of whom she was the venerated link between the present and the long past.] [Her manner on entering the room was positively sprightly. It was the same while conversing, and at our departure.] [She tripped about from console to console, from window to window, to show us some gift that bore a name immortal, some cherished reminder of other days—almost of another world, certainly of another age. They were memories of those whose deaths were registered before the present century had birth.]

She was clad, I well remember, in a rich dress of pea-green silk. [It was an odd whim. The dress contrasted somewhat oddly with her patriarchal age and venerable countenance, yet was in harmony with the youth of her step and her increasing vivacity, as she laughed and chatted, chatted and laughed, her voice strong and clear as that of a girl.]

[When I had swept the room and laid everything in its place, I went into the garden. I had a hoe in hand, to weed the beds and trim the borders.] [The garden was not very big, it is true. It produced, however, many things suitable for us. It was a fertile strip of ground, and planted in every part of it.] [Now such was the beauty of the morning and the softness of the air that I presently forgot the work about which I had come into the garden. I sat down in the shade upon a bench and suffered my thought to wander hither and thither.] I pity those poor folk in towns who can never sit somewhere in the sunshine or the shade, while the cattle low in the meadows and the summer air makes the leaves rustle. [Every morning when I arose, this spectacle of nature's gladness was presented to my eyes. Not every morning could my spirits rise to meet and greet it. Not every morning could I feel this spectacle calling aloud for a hymn of praise.]

Combine each of the following paragraphs into five sentences :

The love of books for their own sake, for their paper, print, binding, and for their associations, as distinct from the love of literature, is a stronger and more universal passion in France than elsewhere in Europe. In England publishers are men of business. In France publishers aspire to be artists. In England people borrow what they read from the libraries. They take what gaudy cloth-binding chance chooses to send them. In France people buy books. They have them bound to their heart's desire with quaint and dainty devices on the morocco covers. Books are life-long friends in that country. In England they are the guests of a week or a fortnight.

My father had been walking up and down the room. He now went out into the hall to meet his guests. Then after a moment's delay the door opened wide. The two gentlemen came in. They led a tiny, delicate, serious little lady, pale, with fair, straight hair, and steady eyes. She might have been a little over thirty. She was dressed in a little barège dress with a pattern of faint green moss. She entered in mittens, in silence, in seriousness; our hearts were beating with wild excitement. This then was the authoress. This was the unknown power whose books had set all London talking, reading, speculating. It was even said by some people that our father wrote the books—the wonderful books.

DIRECT AND INDIRECT NARRATION.

Study the following examples of Narration :

DIRECT.

The speaker interrupted Mr. Greene, saying: "You have two minutes more. Are there not some other features of the work which you ought to put before the meeting?"

When I called, Mr. Brown said emphatically, "I will not even consider the matter at this late day."

INDIRECT.

The speaker interrupted Mr. Greene, saying that he had two minutes more, and asking if there were not some other features of the work which he ought to put before the meeting.

When I called, Mr. Brown said emphatically that he would not even consider the matter at that late day.

Direct and Indirect Narration.—*Direct* narration gives the thought of another by using the very words

spoken ; *indirect* narration gives the thought, but not the exact words, of the speaker.

EXERCISES.

Rewrite the following, making the narration *direct* in all places that admit of it. Give the carpenter a fictitious name.

At a time when Sir Richard Steele was much interested in theatrical affairs, he built for himself a private theatre, and before it was opened to his friends and guests, he was anxious to try whether the hall was well adapted for hearing. Accordingly, he placed himself in the most remote part of the gallery, and begged the carpenter who had built the house to speak up from the stage. The man at first said that he was unaccustomed to public speaking, and did not know what to say to his honor; but the good-natured Sir Richard called out to him to say whatever was uppermost in his mind. After a moment the carpenter, looking directly at Sir Richard, began in a voice perfectly audible, saying that for three months past he and his men had been working in that theatre and that they had never seen the color of his honor's money; and that they would be very much obliged if he would pay them directly; for until he did so, they would not drive another nail.

Sir Richard replied that his friend's elocution was perfect, but that he did not very much like his subject.

Rewrite the following tale, changing it to *indirect* narration. Compare the two and decide which is the more vivid.

THE BRIGHT SUN BRINGS ON THE DAY.

A tailor's journeyman was tramping about the country in search of work, but none could he find; and his poverty became so great that he had not a farthing to spend. Just at that time he met a Jew on the road, and deaf to the voice of conscience, he went up to him, because he thought he had money, and seizing him, cried out, "Give me your money, or I will take your life!" "Spare my life!" entreated the Jew, "for I have only eight farthings." But the tailor said, "You have money, and I will have it;" and he beat the poor Jew till he was almost dead. But before he expired the Jew cried, "The bright sun brings on the day," and died immediately. The tailor, thereupon, searched the pockets of his victim, and found nothing but the eight farthings which the Jew had mentioned. So he took up the body and threw it away among the bushes, and then went farther in search of work. After he had travelled a long distance, he came to a city, where he was engaged by a master tailor, who had a pretty daughter. Her he married, and lived many years in great happiness. One morning, however, as the husband was sitting at the table by the window, his wife brought him his coffee; and just as he poured it in the saucer to drink, the bright sun shone in on it at the open window, and danced on the opposite wall in circles. Thereupon the tailor jumped up and cried, "It would bring on the day, but it cannot!"

"Dear husband, what do you mean—what is it?" asked his wife. "That I dare not tell you," he replied. His wife, however, teased him, and spoke so very affectionately to him, saying she would tell nothing about it, that at last he told her. He said that many years ago, when he was travelling about for work, and had no money, he had killed

a Jew, whose last words had been, "The bright sun brings on the day." That morning the sun had danced on the wall, without continuing there, and that had reminded him of the Jew's words; but he begged his wife to say nothing of the matter to any one. As soon, however, as he sat down to work, his wife went to her cousin and betrayed the secret to her, making her promise to tell nobody. In three days' time, however, the cousin told some one else, and so it went on till the whole town knew it; and the tailor was taken before the judge and condemned. Thus, the bright sun brought on the day.*

PERIODIC AND LOOSE SENTENCES.

Notice the change of structure in the following pairs of sentences :

The republic witnessed the hoisting of the bells and clock-work, amid superior shows and pomps, honoring the tower and its builder with a holiday.

The art of writing is the method by which a speaker or writer brings out the thoughts that impress him, in words worthy of his subject and sufficient for his audience or readers.

In the first sentence it is possible and natural to stop at "clock-work," since a complete thought has

Honoring the tower and its builder with a holiday, the republic, amid superior shows and pomps, witnessed the hoisting of the bells and clock-work.

The method by which a speaker or writer brings out, in words worthy of his subject and sufficient for his audience or readers, the thoughts that impress him, is the art of writing.

* GRIMM.

been expressed ; “amid superior shows and pomps ” adds a new item to the statement. Including this additional expression in the sentence, we could stop at “pomps ” and have complete sense ; but another expression, “honoring the tower and its builder with a holiday,” is added. There are thus two natural stopping-places before we reach the end of the entire sentence. But in the parallel sentence it is impossible to stop anywhere, with the sense complete, until we reach the end ; that is, the reader is kept in suspense up to the very close of the sentence. The first form is an illustration of *Loose Structure*; the second, of *Periodic Structure*.

Periodic Sentence.—A sentence in which the meaning remains in suspense till the close is a *Periodic Sentence*.

For further examples read De Quincey’s Essay on “Conversation” and that on “The Nation of London.”

Loose Sentence.—A sentence so constructed that there is complete sense before its close is a *Loose Sentence*.

Carlyle furnishes many examples of the loose sentence. Read “The Hero as a Prophet.” But Carlyle should not be taken as a model.

EXERCISE.

In the following selections transform the sentences preceded by the abbreviation “*Per.*” to the Periodic form. Note the effect.

HEIDELBERG CASTLE.

I shall never forget how the castle looked the first time I approached it. Some people say it is loveliest seen at

sunset from the "Philosopher's Walk," and some say it is like fairy-land when it is illuminated and one softly glides in a little boat from far up the Neckar, down, down, in the moonlight, until suddenly the castle, blazing with lights, is before you.

Per. But I can never be sorry that, first of all, it rose in its beauty before my eyes, out of a sea of new-fallen snow, though I should see it a thousand times with summer bloom around, with the charm of fair skies and sunshine, soft green hills and flowing water, or in the moonlight, with happy voices everywhere, and strains of music sounding sweet and clear in the evening air.

Oh, the silence and the whiteness of that day!

A FOREST.

What is a forest but a city of nature's own, full of hardy and innocuous living things, where there is nothing dead and nothing made with hands? *Per.* There is nothing so much alive as a woodland, and yet so quiet.

Trees are the most civil society. *Per.* Is not an old oak in itself a speaking lesson in history, that has been growing where it stands since before the Reformation, taller than many spires, more stately than the greater part of mountains, and yet a living thing, liable to sickness and death like you and me? *Per.* But the most imposing piece in nature's repertory, what is it other than acres on acres full of such patriarchs contiguously rooted, their green tops billowing in the wind, their stalwart younglings pushing up about their knees—a whole forest, healthy and beautiful, giving color to the light, giving perfume to the air?

BALANCED SENTENCES.

Examine carefully the following examples of the balanced sentence. Note the form of the contrasted clauses, the connectives used, and when the clauses are not connected, the punctuation.

(a) Charity creates much of the misery it relieves, but does not relieve all the misery it creates.

(b) Miss Burney's real excellencies were as much beyond the reach of Johnson as his real excellencies were beyond her reach.

(c) Measured by any high standard of imagination, Pope will be found wanting; tried by any test of wit, he will be found unrivalled.

(d) The evil that men do lives after them;

The good is oft interred with their bones.

Balanced Sentences.— A sentence containing two clauses which are similar in form and to some extent contrasted in meaning is a *Balanced Sentence*.

EXERCISES.

Rewrite the sentences inclosed in these marks [], making three balanced sentences of them in each case :

To account for the characteristics of Socrates, we have but to study the Sophists. [The Sophists made teaching a business. They professed to know everything. With them virtue was a convenience. Socrates accepted no pay. He professed to know nothing. Virtue with him was a priceless possession.]

Dante tells us that he saw in Malebolge a strange encounter between a human form and a serpent. The enemies,

after cruel wounds inflicted, stood for a time glaring on each other. A great cloud surrounded them, and then a wonderful metamorphosis began. Each creature was transfigured into the likeness of its antagonist. [The serpent's tail divided itself into two legs, and its body put forth arms. At length the serpent stood up a man and spake. All this while the man's legs intertwined themselves into a tail, his arms shrank into his body, and at last he sank down a serpent, and glided hissing away.] Something like this was the transformation which, during the reign of George the First, befell the two English parties.

[The philosophy of Voltaire is declared to be that of the happy. He steals away their faith from those who doubt. His gayety saddens. Rousseau may be said to be the philosopher of the unhappy. He strikes doubt into the mind of the unbeliever. His sadness consoles.]

FOR INVENTION.

Write an ending to the following story. Use about 150 words.

THE PAGE AND THE CHERRIES.

“A basket of fine cherries having been sent to one of the kings of Prussia at a time when fruit was extremely scarce, he sent them by a page to the queen. The boy was tempted by their beauty to eat one, and finding it delicious, he ate the rest without thinking of the consequences. A few days later, the king asked the queen how she liked the cherries, and found out that she had never received them. He was justly indignant with the young rogue, and going to his closet he wrote the following note to the

officers of the royal guards: 'Give the bearer twenty-five lashes and take his receipt for them.' Then he called the page and told him to deliver the note and wait for an answer. The boy, fearing that all was not right, opened the note and read its contents"

Write a conclusion to the following, using about 250 words. Give the story when finished a name.

"The tower door of St. Leonard's church in England was left open one day, and two young boys, wandering in, conceived the idea of clambering to the upper part, where they amused themselves by jumping from beam to beam. Suddenly a joist gave way, and then the beam on which they were standing broke. As the boys were falling, the elder had just time to grasp another beam, while the younger, missing it, caught hold of his comrade's legs. In this fearful position the two lads hung, crying vainly for help, for no one was near. At length the boy clinging to the beam felt that his strength was failing. He called out to the lad below that he couldn't hold on much longer. 'Shall I let go, and you save yourself?' asked the younger"

FOLLOWING ADVICE.

"My first voyage was in a merchantman to the East Indies," remarked an old sea-captain to a friend the other day. "When there was nothing to do, the mate, to keep me busy, used to set me picking oakum or ripping up an old sail for 'parcelling' as it was called.

"While one day engaged in ripping up an old topsail, it occurred to me that a small piece of the sail would answer an admirable purpose in mending my duck overalls, as they were beginning to wear through above the knees where the

ropes frequently pressed. I soon appropriated a small piece, but was detected in this by the mate.

"He took it from me, and while he was lecturing me, the captain, a noble man with a great heart in his bosom, came on deck, whereupon the whole matter was laid before him. 'My sailor,' said he, 'always *ask* for what you want; if it is *denied* you, then *take* it, if you think proper.'

"I remembered his advice, and in a short time afterward . . ."

Invent an ending, using 200 words.

MEETING A SECOND TIME.

Lieutenant Spencer had seen a great deal of military service. The war, however, was over, and he had nothing to do but lounge about, and draw half-pay at the end of each month.

One day as he sat upon the piazza of the hotel, he observed a man, who was evidently a stranger, gazing intently at him. The lieutenant appeared not to notice the stranger, but shifted his position. Very shortly the stranger shifted his position, and still stared straight at the lieutenant. This was too much for Lieutenant Spencer. He rose, and approaching the stranger said: "Do you *know* me, sir?" "I think I do," answered the stranger.

"Have we ever met before?" continued the lieutenant. "I cannot swear to it; but if we have—and I am almost positive we have, you carry a deep sabre-cut just above your right wrist."

Write an ending, using not less than 150 words.

A GHOST EXPLAINED.

In the suburbs of our village, near the cemetery, stands a large white house which for many years had the reputa-

tion of being haunted. Unearthly sounds were heard there at midnight, and the superstitious villagers told strange tales of misty white apparitions seen in the cupola, and blue lights flickering from the windows. No one could be found in the whole village brave enough to enter the house, and those who were obliged to pass it at night involuntarily quickened their pace. It stood empty for many years and was gradually going to ruin. The landlord offered to sign a lease for five years, rent free, if anyone would live in the house. Many had attempted, but one night was as long as anyone had remained there. These people told of such strange sights and sounds that now no one would enter the house, even in daytime. Finally, there came to the village a stranger who heard the story of the haunted house with a smile. When they told him of the landlord's offer he determined to accept it, and made arrangements to take immediate possession. As he had guessed, there were no blue lights nor misty figures to be seen, but at midnight he heard strange sounds on the stairs. Lighting a lamp he hastened from his chamber, and was just in time to catch a glimpse of something white disappearing in the hall below. He descended and searched every nook and corner, but could find no trace of the ghost. The next evening he covered the stairs with fine sand, and then went to bed hopeful of solving the mystery in the morning.

Write an ending, using 250 to 300 words.

CHAPTER IV.

PARAPHRASE AND ABSTRACT.

THE PARAPHRASE.

COMPARE the paraphrase of the following selection with the original, and also the paraphrase of "The Court of Berlin" with the poem, and note the difference.

CHANGE IN ENGLISH PRONUNCIATION.

ORIGINAL.—"The art of printing—the abundance of books—has done much to render permanent the forms of words, but it can accomplish little in the way of fixing the pronunciation of our language. The various sounds employed are but imperfectly marked by the letters of the alphabet, and among so many people as now use the English language, and scattered as they are over the whole globe, it is impossible for any standard to be adopted. Nowhere, perhaps, will these variations be found more strongly marked or more frequent than in the heart of England itself. The less people are accustomed to change their abode, or to meet with people of other states or provinces, the more tenaciously will they adhere to an early pronunciation until it has become antiquated in other parts of the country.

This can be well illustrated in our own country, for in the more retired hamlets of New England may be heard accents which strike the ear as novel, but which are according to the standard of the cultivated class of England in the time of Johnson and of Addison." *

PARAPHRASE.—The printing of many books has fixed almost unchangeably the written words of the English language, but it can do very little towards making permanent the pronunciation of the language. The alphabet is a very incomplete representation of the many different sounds used, and to settle upon any characters to indicate exactly the pronunciation would be impracticable, because the great number of people who speak English are spread over all parts of the world. Possibly more striking examples of varied pronunciation are met in the interior of England than are to be found anywhere else. People who are born and brought up in one place, who seldom go to other parts of their country or meet persons from other parts, cling with the greatest persistency to the pronunciation acquired in youth, even when it has fallen into disuse elsewhere. An illustration of this can be found in the United States. The inhabitants of some of the small secluded villages of New England use pronunciations that sound very odd to people in closer contact with the centres of business and education, although these pronunciations are perfectly correct when judged by the usage of the educated people of Johnson's and of Addison's day.

* From "Elements of English Speech," by ISAAC BASSETT CHOATE.

THE COURT OF BERLIN.

“King Frederick of Prussia grew nervous and ill
When pacing his chamber one day,
Because of the sound of a crazy old mill
That clattered so over the way.

“‘Ho, miller!’ cried he, ‘what sum will you take
In lieu of that wretched old shell?
It angers my brain and it keeps me awake.’
Said the miller, ‘I don’t care to sell.’

“‘But you must,’ said the king, in a passion for once,
‘But I won’t,’ said the man in a heat.
‘Gods! this to my face? Ye are daft or a dunce—
We can raze your old mill with the street.’

“‘Ay, true, my good sire, if such be your mood,’
Then answered the man with a grin;
‘But never you’ll move it the tenth of a rood
As long as a court’s in Berlin.’

“‘Good, good,’ said the king, for the answer was grand,
As opposing the Law to the Crown,—
‘We bow to the court, and the mill shall stand,
Though even the palace come down.’”

PARAPHRASE.—Frederick, king of Prussia, while walking up and down his room one day, was disturbed by the din of a rickety old mill just across the road. At last he called out to the miller, asking him how much money he would take for the mill, as its clatter not only annoyed

him but prevented him from sleeping. The miller replied that he did not wish to sell his mill. Thereupon King Frederick became very angry, and told the man he must sell it. The miller answered hotly that he would not. "Surely you are crazy or foolish to tell me this to my face," declared the king; "for I have the power to tear down your mill." "Yes," answered the miller, smiling, "I know you can if you please; but you will not while Berlin has a court." This answer, showing that the power of the Law was above that of the king, pleased Frederick so much that he assured the man his mill should remain, even though the palace itself were destroyed.

A Paraphrase.—The expression of the thought of prose or poetry in different but equivalent words is a *Paraphrase*.

The best paraphrase gives the exact thought of the original while least resembling the original in form.

In paraphrasing prose, avoid as much as possible the same construction of sentences, and do not use the words of the author, except in instances where no other words will express the idea. In paraphrasing poetry avoid the use of poetic language (such words as *o'er, ere, morn, eve, etc.*) and any suggestion of rhyme. In all exercises under paraphrasing consult an unabridged dictionary. Let your paraphrase be as condensed as is consistent with clearness.

EXERCISES.

Write a paraphrase of the following excerpt and give the paraphrase a name :

“ We all have to learn, in one way or another, that neither men nor boys get *second* chances in this world. We all get *new* chances till the end of our lives, but not second chances in the same set of circumstances. The great difference between one person and another is, how he takes hold of his first chance and uses it, and how he takes his fall if it is scored against him.” *

Paraphrase this poem :

THE CALIPH'S MAGNANIMITY.

“ A traveller across the desert waste
Found on his way a cool, palm-shaded spring,
And the fresh water seemed to his pleased taste
In all the world the most delicious thing.
‘ Great is the caliph ! ’ said he ; ‘ I for him
Will fill my leather bottle to the brim.’

“ He sank the bottle, forcing it to drink
Until the gurgle ceased in its lank throat ;
And, as he started onward, smiled to think
That he for thirst bore God's sole antidote.
Days after, with obeisance low and meet,
He laid his present at the caliph's feet.

“ Forthwith the issue of the spring was poured
Into a cup, on whose embossed outside
Jewels, like solid water, shaped a gourd.
The caliph drank and seemed well satisfied,
Nay, wisely pleased, and straightway gave command
To line with gold the man's work-hardened hand.

* From “ True Manliness,” by THOMAS HUGHES.

“ The courtiers, looking at the round reward,
Fancied that some unheard-of wondrous virtue graced
The bottled burden borne for their loved lord,
And of the liquid gift asked but to taste.
The caliph answered from his potent throne,
‘ Touch not the water, it is mine alone.’

“ But soon—after the humble giver went,
O’erflowing with delight, which bathed his face—
The caliph told his courtiers the intent
Of his denial, saying, ‘ It is base
Not to accept a kindness when expressed
By no low motive of self-interest.

“ ‘ The water was a gift of love to me,
Which I with golden gratitude repaid.
I would not let the honest giver see
That, on its way, the crystal of the shade
Had changed, and was impure; for so, no less,
His love, thus scorned, had turned to bitterness.

“ ‘ I granted not the warm distasteful draught
To asking lips, because of firm mistrust,
Or kindly fear, that, if another quaffed,
He would reveal his feeling of disgust,
And he, who meant a favor, would depart,
Bearing a wounded and dejected heart.’ ” *

* From “The Poems of Henry Abbey.”

Paraphrase this poem :

THE THREE FISHERS.

“Three fishers went sailing away to the west,
Away to the west as the sun went down;
Each thought on the woman who loved him the best,
And the children stood watching them out of the town.
For men must work, and women must weep,
And there’s little to earn, and many to keep,
Though the harbor-bar be moaning.

“Three wives sat up in the light-house tower,
And trimmed the lamps as the sun went down;
They looked at the squall, and they looked at the shower,
And the night-rack came rolling up, ragged and brown!
But men must work, and women must weep,
Though storms be sudden and waters deep,
And the harbor-bar be moaning.

“Three corpses lay out on the shining sands,
In the morning gleam, as the tide went down,
And the women are weeping and wringing their hands
For those who will never come home to the town.
For men must work, and women must weep,
And the sooner it’s over the sooner to sleep,
And good-bye to the bar and its moaning.”*

If further practice in paraphrasing is necessary, selection for this purpose may be made from the following poems :

“Abraham Davenport”—Whittier.

“The Cumberland”—Longfellow.

* CHARLES KINGSLEY.

Passages from "The Courtship of Miles Standish"—Longfellow.

"The Finding of the Lyre"—James Russell Lowell.

"The Singing Leaves"—James Russell Lowell.

"A Legend of Bregenz" - Adelaide Procter.

THE ABSTRACT.

Read carefully the following selection, note the outline of topics, and compare the abstract with the selection.

NURSERY FIDDLES.

"My favorite instrument—the violin—is associated with my earliest recollections. I became possessed, at the age of six years, of a small red eighteen-penny fiddle and stick, with that flimsy bow and those thready strings, which are made apparently only to snap, even as the fiddle is made only to smash. I thus early became familiar with the idol of my youth. But familiarity did not breed contempt. I proceeded to elicit from the small red fiddle all it had to give; and when I had done with it, my nurse removed the belly, and found it made an admirable dustpan or wooden shovel for cinders, and, finally, excellent firewood. Many went that way, without my passion for toy fiddles suffering the least decline; nay, it rather grew by what it and the fire fed on. It may not be superfluous to add that I had by this time found means to make the flimsiest strings yield up sounds which I need not here characterize, and to such purpose that it became a question of some interest how long such sounds could be endured by the human ear. I do not mean my own. All violinists, including infants on eighteen-penny fiddles, admit that to their own ear the sounds produced are nothing but delightful; it is only those who do not make them who complain. As it seemed

unlikely that my studies on the violin would stop, it became expedient that they should be directed. A full-sized violin was procured me. I have every reason to believe it was one of the worst fiddles I ever saw.”—Rev. R. HAWEIS.

OUTLINE OF TOPICS.

1. Favorite Instrument.
2. First Fiddle.
3. Successive Fiddles.
4. Character of sounds.
5. Instruction.

ABSTRACT.—My favorite instrument is the violin. At the age of six years I became the owner of an eighteen-penny fiddle. This finally served as firewood. Many others came to a like end, but my love for violins increased. The sounds I produced were far from pleasant to my hearers, though most delightful to my own ear. I was so zealous that it became advisable to have a teacher for me, and a full-sized but very poor violin was procured.

An Abstract.—A condensed statement of what has been written or spoken is an *Abstract*.

When required to write an Abstract read carefully the selection, note the principal topics in their order, and then make an outline to guide you. Do not write more on any topic than its relative importance demands. Be especially careful not to give too many details in the first part of your Abstract, and then, in order to keep within limits, be obliged to make the latter part much more condensed.

Practice in writing Abstracts trains one to select the leading points of an article, lecture, address, or

poem, and to express the main thought of the writer or speaker in a clear and concise style.

Write an *abstract* of the selection from Washington Irving on page 94.

An abstract of the selection from Hawthorne, p. 98.

An abstract of the selection upon Adelaide Procter, p. 18.

An abstract of the poem, "The Caliph's Magnanimity," p. 59.

An abstract of any lecture or address you have listened to, or short story you have read.

To afford more variety in original composition, suggestive pictures for story-writing are now given, and also subjects for short papers.

Write a short story suggested by this picture.



SUBJECTS FOR SHORT PAPERS.

Write a short paper giving the origin of these words:

“Sandwich,” “lunatic,” “news,” “alphabet,” “January,” “February,” “March,” “April,” “May,” “June.” (See Trench on the Study of Words; Swinton’s Rambles among Words; Dictionaries, etc.)

Write a paper telling the origin of ten well-known surnames. (See Swinton’s “Rambles among Words.”)

Without reading or inquiry write a paper of not less than 150 words telling why you think gold preferable to any other metal for money.

Write a story, containing 225 words, from this picture.



CHAPTER V.

ESSENTIALS OF SENTENCE-STRUCTURE.

CLEARNESS.

READ carefully the following sentence and rewrite it so that it shall express clearly what the legislature of a newly-admitted state really intended the law to express.

“It shall be unlawful for any person to fire off or discharge any pistol, revolver, shot-gun, rifle or any fire-arms whatsoever on any public road or highway in any county of the State of N——, or within sixty yards of such public road or highway, except to destroy some wild, ferocious and dangerous beast, or an officer in the discharge of his duty.”

Rewrite the following so that no sentence shall be open to misconstruction as to its meaning :

Over the mantel Mr. Hatton hung a fine engraving of the Madonna, and on it he placed his clock. It was a small French clock under a crystal, so that its rapidly swinging pendulum could be easily seen. All bachelors have some one hobby among articles of furniture, however negligent of their surroundings. There could be no doubt,

from the care with which Mr. Hatton placed it in its position, and from time to time compared it with his watch, that this was his hobby. It kept correct time without failing; its pendulum swung rapidly, and was plainly visible. Time past was the happiness of Mr. Hatton, and it told him continually that the hours of every day were going over into that past. He depended upon it. He was surer of its mechanism than of that of his own heart. And what with hanging his pictures and arranging his furniture, throughout the day, Mr. Hatton was busily employed with many other little things which had to be done.

In rewriting the above, you have discovered that there are some phrases so far removed from what they modify as to give the sentence a different meaning from the one intended. Such sentences are *ambiguous*.

You have also noticed that it was not always clear to what the pronouns referred, or, in other words, what were their antecedents.

Ambiguous Pronouns.—Pronouns so used that we have to stop and determine what their antecedents are, are said to be *ambiguous*.

Can you find a short phrase near the end of the second extract, that by its position may modify either what comes immediately before it or what immediately follows it?

The Squinting Construction.—A word, a phrase, or a clause that may be taken to refer either to what precedes it or to what follows it has what is termed the *squinting construction*; i.e., it looks both ways.

To secure clearness :

(a) *Place qualifying words, phrases, and clauses so near the words they modify, that there can be no mistaking what they are intended to qualify.*

(b) *Avoid the ambiguous use of personal and demonstrative pronouns.*

(c) *Place relative pronouns so that they shall refer clearly to the antecedent.*

(d) *Avoid the squinting construction.*

EXERCISE.

Rewrite the following articles and secure clearness of statement. To avoid the ambiguous use of pronouns, the antecedent may be repeated, the sentence may be divided, a synonym may be used, or a noun may be supplied.

FARM MACHINERY.

A vast amount of machinery is now used on farms, and it indicates great progress that it has so largely taken the place of muscle in farm work, as it makes a less laborious occupation of farming.

But there is this to be said—the successful operation of it requires either a special faculty in that line or careful training for it. It is not everybody who is skilful in adjusting it, or in using tools to adjust it, when it gets out of order. Every boy who expects to earn his living on a farm should study how to use tools and take an interest in looking into the way it works. When it is handled without care or without an intelligent comprehension of its mode of operation and its weak points, it is not likely to prove

profitable, but the reverse. Even automatic machines require intelligence to keep them in good condition. Nothing can take the place of intelligence on a farm.

For farm use it should be selected with care, as it is much easier to buy it than to sell it again if found unnecessary or not perfectly suitable. To be worth anything it must be looked after, kept well oiled, and every screw and nut kept in its position.

SIR ARTHUR AND LADY MYATT.

Sir Arthur and Lady Myatt, who have been visiting in this city for the last month, sailed on Thursday for Nassau, where they will remain until June. The hospitalities shown by them to Americans at their home when visiting Nassau, are so many and so delightful that on their few brief visits here they are constantly entertained. They were ill when they left this city, having contracted severe colds just before their departure, and this illness has prevented their returning or acknowledging the many courtesies they received. A cable will be laid to the island from the mainland next month, and both of them will undoubtedly find their courtesy taxed to the utmost by the increased number of visitors which its operation will attract to the "Isle of June."

UNITY.

Compare the following Preface with the rewritten form, and note the differences.

"I shall be satisfied with a mere existence for my book, if only it prove a little interesting to men and women, who, called upon to pursue, somewhat too rigorously for their liking, their daily duties, are glad, every now and again, when their feet are on the fender, and they are surrounded

with such small luxuries as their means of life will allow them to enjoy, to be reminded of things which they once knew more familiarly than now, as well as of books they once had by heart, and of authors whom they must ever love."

I shall be satisfied with a mere existence for my book, if it prove only a little interesting to men and women who are called upon to pursue their daily duties somewhat too rigorously for their liking. This class of people, surrounded with such small luxuries as their means of life will allow them to enjoy, occasionally find time to sit with their feet on the fender. At these times it is pleasant to be reminded of things they once knew more familiarly than now, of books they once had by heart, and of authors whom they must ever love.

The quoted Preface is a very marked example of the violation of *unity*, because many different thoughts are crowded together into one sentence. The thought expressed in the main clause is obscured by the different thoughts in the dependent clause. We read on from the first two lines, keeping the idea of the book itself in our mind, when suddenly the writer branches off into a description of the people the book is to interest, thus distracting our attention from the principal idea of the sentence. The main clause should contain the principal thought, and all other thoughts in the sentence should be of lesser importance. When, therefore, we find a dependent clause containing a thought so important as to take our attention from the principal one, *unity* is violated, and we have material for a new sentence.

When breaking up a sentence that violates unity it is frequently necessary to employ paraphrasing to some extent.

Unity is violated :

(a) *By crowding into one sentence material that should constitute two or more sentences.*

EXAMPLE. See first paragraph of exercise below.

(b) *By hanging one relative clause upon another relative clause.*

EXAMPLE : A short distance from the shore is a small house which has a cupola, from which may be seen vessels rounding the point which juts out a mile into the bay.

(c) *By adding a clause after the sentence has apparently been brought to a close. Such clauses are called Irrelevant Supplementary Clauses.*

EXAMPLE : The plan reported by the committee did not include several important lines of work, showing that the report must have been hastily prepared ; at least, that is the opinion of several persons.

(d) *By using unnecessary or long parentheses.*

EXAMPLE : In rowing across the river (which is fully a mile wide at this point, with a current, when the tide is ebbing, of six knots an hour) the fog settled, and losing our course we were carried down the river six miles.

EXERCISE

Rewrite the following excerpts so as to secure unity of thought :

“ In due time, having satisfied my appetite, leisurely looking over the morning paper meanwhile, I rose from the breakfast-table, entertaining, even at that late hour, no

more idea of going to sea than I have, as I sit writing these words, of taking my departure forthwith, ere this ink be dry, to the land which lies east of the moon and west of the sun, indeed, I may say—and with no intent to exaggerate—to the Cannibal Islands themselves.”

“The air became colder and colder as the steamer kept steadfastly on her way down the harbor, the storm increased in violence until it was impossible to escape from its onset in the shelter of any nook or corner on deck. The captain and pilot paced to and fro on the bridge, stamping their feet, beating their hands, blinking and winking ahead into the eye of the wind, from time to time turning their backs to the gale to catch breath as they rubbed their noses, already as red as the port side-light of the steamer.”

“Continuing onward for a mile from where I had paused to enjoy this delectable view, I came to a place where, near the road, and between it and the shore, were several large salt-pans the bottoms of which, lying lower than high-water mark, were easily covered with sea-water to be evaporated, leaving the salt, which is carefully scraped together in piles, and then taken away to be shipped, or for use in home consumption. In this way, from the various salt-pans in the island there are gathered annually between twelve and fifteen thousand barrels of pure sea-salt.”

STRENGTH.

The following article is written in such a manner that it does not make the most forcible impression upon the reader. Examine it closely.

READING IN BED.

I am bound to say that habitual, sustained reading in bed is quite as uncomfortable for the human frame as it is dangerous to the human character. It cannot be undertaken with entire success. You lie down, say, on your back, and settle your head cosily upon the pillow, and perhaps, to start with, hold the book before you in both hands. For a time you are comfortable, but not for long. The position of the arms becomes fatiguing. You withdraw one from the book, and commence again. But the utilized arm speedily grows weary, and the chances are that you drop the volume and go off to sleep, leaving gas, lamp, or candle burning—which is not very safe and not very healthful, but is positively unhealthful and unsafe. Perchance you try the effect of reclining on one side, leaning down on one arm, and holding the book by means of the other. That, also, is pleasant for a moment, but your elbow—the one on which your weight is thrown—soon aches. Perhaps you turn round and try the other for a while. But in these matters one elbow is very like its brother, and before long you are on the look-out for another attitude.

What may be called the last infirmity of the determined reader in bed is his final decision to sit up and read in that fashion. For a certain more or less brief period, nothing could be better. At the expiration of a few minutes, you realize that you are getting a sort of cramp in the knees; that you are stooping too much, and bending your spine, and altogether making a toil of pleasure.

The situation, it need hardly be said, is still less attractive when the weather is cold, and the effort to keep warm is added to the endeavor to read. You have wrapped

yourself up, but apparently not to much purpose. You are every moment conscious of growing chillier and chillier. Even if you lie down and almost smother yourself in the clothes, you are bound to obtrude one hand out of shelter, or how is the book to be held up? And how quickly that hand gets cold—and how often one's two hands have to be alternated for the purpose in view—and what a trouble it is to have to make the continual change! At last one begins to think that, under the circumstances, reading in bed is not so pleasant as one fancied.

You have noticed that this article does not lack clearness, nor does it violate unity. Yet it is not effectively written. It is deficient in what is termed *Force*, or *Strength*.

To secure strength:

(a) *Strike out all useless words.*

EXAMPLES: It is four weeks *ago* since I was at Troy.

I shall come to see you *at your house* to-morrow if I have any leisure *on my hands*.

Redundancy.—The employment of useless words in a sentence is called *Redundancy*.

(b) *Cut out all phrases that repeat the thought or do not add a new idea.*

EXAMPLE: I found the writing legible, *and not difficult to decipher*.

Tautology.—The repetition in other words of what has already been expressed is called *Tautology*.

Can you write on the blackboard the adjectives derived from the words *Redundancy* and *Tautology*?

(c) *Use the most direct manner to express an idea, provided the idea be fully and clearly expressed.*

Circumlocution.—The expression of a thought in a roundabout way is called *Circumlocution*.

(d) *Avoid what is termed the splitting of Particles.*

EXAMPLE: Twenty years ago he moved away *from*, and never since then has been seen *in*, this village.

Rewrite the article "Reading in Bed," so as to give it greater strength. Recast some of the sentences, if necessary, and join some of the shorter ones.

HARMONY.

Read aloud the first and then the second extract, and notice which is the harder to pronounce and which sounds the pleasanter to the ear.

"To no nation on this earth is this question of the right application of knowledge of so great importance as to ours. Here the people rule. The laws enacted and the national policy pursued must be determined by the aggregate knowledge or ignorance of the entire people. From all the caverns of ignorance which our sun of freedom has penetrated, men have struggled towards its light till we begin to doubt our power to warm and vivify them. We are the smelting furnace of the world, in which are reduced for pouring into new moulds, social and political, the various ideas and theories of the past."

"It is the woman of the nineteenth century whom the other centuries foretold. The old times, indeed, were

good, but the new times are better. We have left woman as a slave with Homer and Pericles. We have left her as a foolish goddess with Chivalry and Don Quixote. We have left her as a toy with Chesterfield and the club; and in the enlightened American daughter, wife, and mother, in the free American home, we find the fairest flower and the highest promise of American civilization.”—GEORGE WILLIAM CURTIS.

One extract is a marked instance of what is termed Harmony, while the other extract is a marked instance of the lack of Harmony.

In seeking to attain harmony avoid:

- (a) *An unpleasant succession of similar sounds.*
- (b) *The repetition of a word in a sentence or in a following sentence.*
- (c) *A succession of monosyllables.*

Words should be so arranged that the accents shall fall at convenient intervals, thus imparting rhythm to the movement of the sentences.

Although harmony is a desirable quality of style, clearness, unity, or strength should never be sacrificed to gain this quality.

FOR PARAPHRASE AND INVENTION.

Paraphrase these stanzas of “A Sail,” and invent a close. Let your paraphrase be an example of strength.

A SAIL.

“ It was night in the golden summer,
And we sailed the Indian seas,
'Neath a cloud of swelling canvas,
Before a favoring breeze
That wafted the good ship homeward,
As it bent our taper spars;
While the broad bright moon sailed o'er us
Through a sea of shining stars.

“ We stood on the deck and watched her,
As she felt the favoring gale—
When the watch on the lookout forward
Shouted, 'A sail! a sail!'
And straight on our larboard quarter,
With a crowd of canvas set,
We sighted a stately vessel,
Where the sky and the water met.

“ Then down on the balmy breezes,
And over the long sea-swells,
Came floating, in solemn echoes,
The sound of her clear ship's bells;
So steered she, and so sailed she,
Straight in our silver wake,
With the white foam 'neath her forefoot,
And each sail like a snowy flake.”

Write a story suggested by the two pictures.

It will give variety and interest to let a part of the class tell the story suggested by these pictures entirely by the conversation that is supposed to have taken place. The writing of dialogue is a very valuable exercise in composition.





SUBJECTS FOR SHORT PAPERS.

Write a news article to your local paper, of not less than 100 words, giving an account of a fire, a parade, or any event of interest.

You have heard an interesting conversation. Reproduce it, giving all the bright and humorous things said.

Write a diary of school life for the past week.

Write an advertisement of property or goods for sale.

There is an iron cross standing above the main entrance of the Harvard College Library. It was taken at the capture of Louisburg in 1745. Write a short paper about it.

Write a paper, about 200 words in length, giving reasons why July 2 should be kept as Independence Day instead of July 4.

SISTER MONICA.

Long ago, while I was knocking about the world in a vain endeavor to make my fortune, I was suddenly taken ill in the streets of Paris. When I regained consciousness I found that I had been carried to a small private hospital in the suburbs. I was nursed with tender care by a sweet-faced woman whom the patients called Sister Monica. As I grew stronger I found myself wondering idly what had been her past life. She had not always been a nurse, I was sure, for something in her pale, refined face, some faint lines perchance or fleeting expression, made me think of the story of Evangeline. Her voice was low and clear, her step light and firm, and her touch so

gentle and soothing that it was almost a pleasure to be ill that she might nurse me back to health. The peace that was written on her brow was won by suffering and pain, I was sure, and in my mind I had made a pretty little romance concerning her past life. When I knew her well enough to express the interest I felt, I told her this romance I had dreamed. With a merry look that I had never seen before, she threw back her head and laughed heartily. Somewhat disconcerted I asked her what amused her, and she said

Finish, using 200 words.

Write a story suggested by this picture.



CHAPTER VI.

FIGURATIVE LANGUAGE.

READ the sentences printed opposite each other and note in what way they differ.

"I am an aged hemlock. The storms of a hundred years have whistled through my branches."

The tears rained down her face.

I could not tell her, for the boy had tied my tongue by the pledge.

The great hissing locomotive went past.

It was five in the morning, and the air was biting. I had to bury my hands in my pockets and trot.

I am an aged man. I have endured the cares and sorrows of a hundred years.

The tears ran fast down her face.

I could not tell her, because I had promised the boy I would not.

The great locomotive from which the steam escaped with a shrill sound went past.

It was five in the morning, and the air was very chilly. I had to put my hands deep down in my pockets and run with short quick steps.

When I came near the railroad-track, I heard the song of the telegraph-wires.	When I came near the railroad-track, I heard the sound which the wind blowing on the telegraph-wires causes them to make.
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The thought in the sentences on the left side of the page is expressed in Figurative language, while in those on the right the same thought is expressed in Plain, or Literal language. Which is the more vivid?

In figurative language words and phrases are used in a sense different from that generally assigned to them. The various uses of such words and phrases are Figures of Speech.

SIMILE.

The simplest Figure of Speech is the Simile. These sentences contain similes :

His eyebrows overhung his face *like a screen*.

Her face grew red *as fire*.

These sentences do not contain similes :

Napoleon was like Cæsar.

The style of his writing is like Irving's.

In each case are the two things compared of the same kind or of different kinds?

Simile.—The comparison of two unlike things to show that they have some qualities in common is called *Simile*.

Point out the similes on pages 49 and 59.

METAPHOR.

The sentences in the first column below contain metaphors. Compare these sentences with those in the second column, where the metaphors have been changed to similes.

The ground in the woods
was *carpeted* with leaves.

Sirius, the Dog Star, shone
in the east, flashing out *em-
eralds* and *rubies*.

As we lay upon the soft
grass, the *green roof* shel-
tered us from the sun.

When the sun sank, the
highest peaks of the great
range became *golden*.

The ground in the woods
was covered with leaves *like
a carpet*.

Sirius, the Dog Star, shone
in the east, flashing out colors
like emeralds and rubies.

As we lay upon the soft
grass, the foliage, *like a roof*,
sheltered us from the sun.

When the sun sank, the
highest peaks of the great
range became *like gold*.

Metaphor.—A figure in which the comparison be-
tween two unlike things is implied instead of expressly
stated is called a *Metaphor*.

In a Simile we say one thing is *like* another. In a
Metaphor we say one thing *is* another. Metaphors are
sometimes expressed by several words; as, "Kindness
is the *golden chain* by which society is *bound* together."

Mixed Metaphor.—When a metaphor is expressed
by several words, care must be taken to have all the
parts consistent. In the following examples the parts
of the metaphors are inconsistent.

Peace poured oil on the troubled waters, and they blossomed as the rose.

Every one thought the rebellion had been *rooted out*; but it was soon *rekindled* with renewed vigor."

Such metaphors are called *Mixed Metaphors*, and should be avoided. It is also just as necessary for a writer or speaker to avoid using metaphorical and literal statements in the same sentence.

EXAMPLE: "The heroic Spanish gunners had no defence but *bags of cotton* joined to their own unconquerable *courage*."

Select six metaphors from "A Sail," p. 77.

PERSONIFICATION.

Examples of personification :

- (a) The winds go *howling* through the night.
- (b) The flowers *nod* gayly to each other.
- (c) The sun from the blue sky *looks* into the glade and *sheds a blessing* on the scene.
- (d) A long array of wet days passed *their weary shape* before her.
- (e) "See, on yonder woody ridge
The pine is bending *his proud top*."

If you were asked, Do winds really *howl*? Do flowers really *nod*? Can the sun *look* and *shed a blessing*? Can wet days pass *their weary shape* along?—you would answer, "No; only persons or animals really do these things."

You see then that the words "howl" and "nod"

attribute life to winds and flowers in sentences (a) and (b); that the words "looks" and "sheds a blessing" and "passed their weary shape" cause you to think of the "sun" and the "wet days" as persons. Words which cause you to think of inanimate things as having life embody a personification.

Personification.—A figure in which life is attributed to inanimate things is called *Personification*.

Point out the Personifications in "The Dawn," p. 101.

APOSTROPHE.

Compare these examples of Apostrophe with the examples of Personification.

- (a) "Roll on, thou deep and dark blue ocean,—roll!
Ten thousand fleets sweep over thee in vain."

BYRON.

- (b) "Bell! thou soundest merrily;
Tellet thou at evening,
Bed-time draweth nigh!
Bell! thou soundest mournfully,
Tellet thou the bitter
Parting hath gone by!"

LONGFELLOW.

- (c) "Spirit that breathest through my lattice, thou
That cool'st the twilight of the sultry day,
Gratefully flows thy freshness round my brow;
Thou hast been out upon the deep at play,

Riding all day the wild blue waves till now,
 Roughening their crests, and scattering high their spray,
 And swelling the white sail. I welcome thee
 To the scorched land, thou wanderer of the sea!"

BRYANT.

(d) "But, alas! you are not all here! Time and the sand have thinned your ranks. Prescott, Putnam, Stark, Brooks, Read, Pomeroy, Bridge! Our eyes seek for you in vain amid this broken band. You are gathered to your fathers, and live only to your country in her grateful remembrance and your own bright example."—WEBSTER.

Apostrophe.—A figure in which a person or thing, instead of being spoken of, is addressed directly, as if present, is called *Apostrophe*.

What grammatical person is employed in Personification? What in Apostrophe?

Point out the examples of Apostrophe in "The Chambered Nautilus," p. 99.

ALLEGORY.

Read as examples of Allegory Hawthorne's "Little Daffydowndilly," "Celestial Railroad," and Emerson's "Mountain and the Squirrel."

Other examples of allegory are: Bunyan's "Pilgrim's Progress," "Gulliver's Travels," the CXXX. Psalm, and the closing passage of Longfellow's poem, "The Ship of State."

Allegory.—A fictitious story intended by the very form adopted to suggest some truth or moral without speaking of it directly, is called an Allegory. Fables and parables are classed as allegories.

METONYMY.

The mention of the word *St. Helena* calls instantly to your mind the word *Napoleon*; the mention of snow, *winter*; of throne, *king or queen*; of White House, *the President*. The reason that the mention of one word causes us to think of another, as, for instance, the mention of snow causes us to think of winter, is because the two things which the words represent are naturally associated with each other. What have you associated in your mind with each of the following:

Victoria?

Gray hairs?

Java?

The grave?

Study the following examples:

(a) When the French invaded the colony of New York they were certain of the aid of a thousand *tomahawks*.

(b) He rose and addressed the *chair*.

(c) The *pen* is mightier than the *sword*.

(d) His wit set the *table* in a roar.

(e) "The fruitage of this apple-tree,
Winds and our *flag* of stripe and star
Shall bear to coasts that lie afar."

BRYANT.

- (f) "We plant upon the sunny lea
A shadow for the noontide hour."

BRYAN F.

- (g) "For in thy lonely and lovely stream
An image of that calm life appears
That won my heart in my greener years."

BRYANT.

Metonymy.—A figure in which the name of one thing is put for the name of another, the two being so associated that the mention of one naturally calls the other to mind, is called *Metonymy*.

Point out the examples of Metonymy in 13 and 14, p.

SYNECDOCHE.

Notice the following :

- (a) Thirty *sail* were seen on the lake.
(b) He was an old man of eighty *winters*.
(c) *All the world* knows what his character is.
(d) It was a little hamlet of, say, twenty *roofs*.

What is meant by "thirty *sail*" (a)? What by "eighty *winters*" (b)? What by "*all the world*" (c)? What is meant by "twenty *roofs*" (d)?

Synecdoche.—A figure in which the name of a part is put for the name of the whole, or the name of the whole for that of a part, is called Synecdoche.

ANTITHESIS.

Notice these sentences :

- (a) Deeds show what we are; words, what we should be.
(b) They were enemies in war, but in peace, friends.

(c) A star for every State and a State for every star.

(d) "For men may come and men may go,
But I go on forever."—*The Brook*.

Antithesis.—A mode of expression in which things are contrasted so as to show some marked feature of difference is called Antithesis.

EPIGRAM.

Examples of epigram :

(a) The essay would have been finer, if it had not been so fine.

(b) Make haste slowly.

(c) Hope is but the dream of those that wake.

(d) Mary has a strong will. Well, she is her mother's daughter !

(e) The more haste the less speed.

Epigram.—A figure in which there is an apparent contradiction between the literal meaning of the words and the intended meaning is called *Epigram*.

CLIMAX.

Examples of climax :

(a) Benevolence is a duty which man owes to himself, to his neighbors, to all mankind, and to God.

(b) Patience, humility, and utter forgetfulness of self are the true royal qualities.

(c) "Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die."

(d) "Every great reform, every notable advance in civilization, every struggle for liberty, every contest for the rights of man, every grand educational movement, almost every concerted attempt to proclaim the gospel of peace in foreign lands, has found its inspiration in New England."

Climax.—A figure in which a series of thoughts or statements is so arranged that there is a gradual increase in importance or intensity, is called *Climax*.

IRONY.

Examples of irony :

(a) No doubt you coal dealers wish that the winter may be an extremely mild one.

(b) You are a manly fellow to treat your sister in that manner.

(c) The committee will have rendered its final report by the next decade.

(d) You have cared for them? Yes, as the hawk cares for the starling, and the wolf for the lamb !

Irony.—A figure in which anything is seemingly praised, when the real purpose is to ridicule it, is called *Irony*.

INTERROGATION.

A leader to arouse the gladiators who were his followers said : "Is Sparta dead? Is the old Grecian spirit frozen in your veins?" Compare the form of his words with this statement : Sparta is not dead. The old Grecian spirit is not frozen in your veins. Compare "Will not the Judge of all the earth do

right?" with The Judge of all the earth will do right.

Interrogation.—A figure in which a question is asked not to obtain information, but to assert strongly the reverse of what is asked, is called Interrogation.

EXCLAMATION.

Compare the examples of Exclamation with the sentences printed opposite.

"How dear to my heart The scenes of my child-
are the scenes of my child- hood are dear to my heart.
hood!"

"What a world of merri- Their melody foretells a
ment their melody foretells!" world of merriment.

"What sighs have been Sighs have been wafted
wafted after that ship! what after that ship, prayers have
prayers have been offered up been offered up at the de-
at the deserted fireside of serted fireside of home.
home!"

Exclamation.—A figure in which the thought is put in the exclamatory form in order to express deep feeling is called Exclamation.

HYPERBOLE.

Examples of hyperbole :

- (a) "The twilight hours like birds flew by,
As lightly and as free;
Ten thousand stars were in the sky,
Ten thousand in the sea."

(b) The waves ran *mountains high*.

(c) It rained *floods*.

(d) The *whole* city was present.

Only three thousand stars can be seen at one time by the naked eye under the most favorable circumstances.

Compare the statements made in the examples about the number of stars seen in the sky, the height of the waves, and the amount of rain, with the actual truth.

Hyperbole.—The exaggeration of facts to make them more impressive or vivid is called *Hyperbole*.

ONOMATOPŒIA.

Examples of onomatopœia :

(a) “How they clang and clash and roar.
What a horror they outpour
On the bosom of the palpitating air!”

From “The Bells,” by EDGAR ALLAN POE.

(b) “The clacking of the mill, the regularly recurring stroke of the flail, the din of the blacksmith’s hammer, the whistling of the ploughman, the rattling of the cart, and all other sounds of rural labor, are suspended.”

From “The Widow and her Son,” by WASHINGTON IRVING.

(c) “. . . and hoarsely round the keel
The dark waves murmured as the ship flew on.”

From BRYANT’S Translation of the “Iliad.”

Onomatopœia.—A correspondence between the sound and the sense is called *Onomatopœia*.

EXAMPLES OF FIGURES.

Point out and name the figures in the following :

1. Those who have passed the winter in the country are sensible of the delightful influences that accompany the earliest indications of spring; and of these, none are more delightful than the first notes of the birds. There is one modest little sad-colored bird, much resembling a wren, which came about the house just on the skirts of winter, when not a blade of grass was to be seen, and when a few prematurely warm days had given a flattering foretaste of soft weather. He sang early in the dawning, long before sunrise, and late in the evening, just before the closing in of night, his matin and his vesper hymns. It is true, he sang occasionally throughout the day; but at these still hours, his song was more remarked. He sat on a leafless tree, just before the window, and warbled forth his notes, few and simple, but singularly sweet, with something of a plaintive tone, that heightened their effect.

The first morning that he was heard, was a joyous one among the young folks of my household. The long, death-like sleep of winter was at an end; nature was once more awakening; they now promised themselves the immediate appearance of buds and blossoms. I was reminded of the tempest-tossed crew of Columbus, when, after their long dubious voyage, the field birds came singing round the ship, though still far at sea, rejoicing them with the belief of the immediate proximity of land. A sharp return of winter almost silenced my little songster, and dashed the hilarity of the household, yet still he poured forth, now and then, a few plaintive notes, between the frosty pipings

of the breeze, like gleams of sunshine between wintry clouds.

From "The Birds of Spring," in "Wolfert's Roost," by WASHINGTON IRVING.

TO A CLOUD.

2. Beautiful cloud! with folds so soft and fair,
Swimming in the pure quiet air!
Thy fleeces bathed in sunlight, while below
Thy shadow o'er the vale moves slow;
Where, midst their labor, pause the reaper train,
As cool it comes along the grain.
Beautiful cloud! I would I were with thee
In thy calm way o'er land and sea;
To rest on thy unrolling skirts, and look
On Earth as on an open book;
On streams that tie her realms with silver bands,
And the long ways that seam her lands;
And hear her humming cities, and the sound
Of the great ocean breaking round.
Aye—I would sail, upon thy air-borne car,
To blooming regions distant far,
To where the sun of Andalusia shines
On his own olive-groves and vines,
Or the soft lights of Italy's clear sky
In smiles upon her ruins lie.
But I would woo the winds to let us rest
O'er Greece, long fettered and oppressed,
Whose sons at length have heard the call that comes
From the old battle-fields and tombs,
And risen, and drawn the sword, and on the foe
Have dealt the swift and desperate blow,

And the Othman power is cloven, and the stroke
 Has touched its chains, and they are broke.
 Aye, we would linger, till the sunset there
 Should come, to purple all the air,
 And thou reflect upon the sacred ground
 The ruddy radiance streaming round.
 Bright meteor! for the summer noontide made!
 Thy peerless beauty yet shall fade.
 The sun, that fills with light each glistening fold,
 Shall set, and leave thee dark and cold;
 The blast shall rend thy skirts, or thou mayst frown
 In the dark heaven when storms come down;
 And weep in rain, till man's inquiring eye
 Miss thee, forever, from the sky.

BRYANT.

3. "The sower's task is done.
 The seed is in its winter bed.
 Now let the dark-brown mould be spread,
 To hide it from the sun,
 And leave it to the kindly care
 Of the still earth and brooding air.

* * * *

"And they who dwell where palm-groves sound
 To summer winds the whole year round,
 Shall watch in gladness from the shore,
 The sails that bring thy glistening store."

From "The Song of the Sower," by WILLIAM CULLEN BRYANT.

4. O these mountains, these magical, giant mountains!
 How their silence, their vastness, their terrible beauty
 speaks to our restless hearts!

From "One Year Abroad," by BLANCHE WILLIS HOWARD.

5. "We have been friends together
In sunshine and in shade."

6. Wind of the summer night!
Where yonder woodbine creeps,
Fold, fold your pinions light.
She sleeps!
My lady sleeps!
Sleeps.

From the "Serenade," in "The Spanish Student," by HENRY W. LONGFELLOW.

7. There are, indeed, few merrier spectacles than that of many windmills bickering together in a fresh breeze over a woody country; their halting alacrity of movement, their pleasant business, making bread all the day with uncouth gesticulations, their air, gigantically human, as of a creature half alive, put a spirit of romance into the tamest landscape.

From "The Foreigner at Home," in "Memories and Portraits," by ROBERT LOUIS STEVENSON.

8. From gray sea-fog, from icy drift,
From peril and from pain,
The home-bound fisher greets thy lights,
O hundred-harbored Maine!
But many a keel shall seaward turn,
And many a sail outstand,
When tall and white, the Dead Ship looms
Against the dusk of land.

From "The Dead Ship of Harpswell," by JOHN G. WHITTIER.

9. Now the first stars begin to tremble forth
Like the first instruments of an orchestra
Touched softly, one by one.—There in the East
Kindles the glory of moonrise: how its waves
Break in a surf of silver on the clouds!—
White, motionless clouds, like soft and snowy wings
Which the great Earth spreads, sailing round the
Sun.

From "Evening," by EDWARD ROWLAND SILL.

10. Such fantasies, intermixed among graver toils of mind, have made the winter's day pass pleasantly. Meanwhile, the storm has raged without abatement, and now, as the brief afternoon declines, is tossing denser volumes to and fro about the atmosphere. On the window-sill there is a layer of snow reaching half way up the lowest pane of glass. The garden is one unbroken bed. Along the street are two or three spots of uncovered earth, where the gust has whirled away the snow, heaping it elsewhere to the fence-tops, or piling huge banks against the doors of houses. A solitary passenger is seen, now striding mid-leg deep across a drift, now scudding over the bare ground, while his cloak is swollen with the wind. And now the jingling of bells, a sluggish sound, responsive to the horse's toilsome progress through the unbroken drifts, announces the passage of a sleigh, with a boy clinging behind, and ducking his head to escape detection by the driver. Next comes a sledge, laden with wood for some unthrifty housekeeper, whom winter has surprised at a cold hearth. But what dismal equipage now struggles along the uneven street? A sable hearse, bestrewn with snow, is bearing a dead man through the storm to his frozen bed. Oh, how dreary is a burial in winter, when the

bosom of Mother Earth has no warmth for her poor child!

Evening—the early eve of December—begins to spread its deepening veil over the comfortless scene, the firelight gradually brightens, and throws my flickering shadow upon the walls and ceiling of the chamber; but still the storm rages and rattles against the windows. Alas! I shiver, and think it time to be disconsolate. But, taking a farewell glance at dead nature in her shroud, I perceive a flock of snow-birds skimming lightsomely through the tempest, and flitting from drift to drift, as sportively as swallows in the delightful prime of summer. Whence come they? Where do they build their nests and seek their food? Why, having airy wings, do they not follow summer around the earth, instead of making themselves the play-mates of the storm, and fluttering on the dreary verge of the winter's eve? I know not whence they come, nor why; yet my spirit has been cheered by that wandering flock of snow-birds.

From "Snow Flakes," in "Twice-Told Tales," by NATHANIEL HAWTHORNE.

THE CHAMBERED NAUTILUS.

11. This is the ship of pearl, which, poets feign,
Sails the unshadowed main,—
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming
hair.

Its webs of living gauze no more unfurl ;
 Wrecked is the ship of pearl !
 And every chambered cell,
 Where its dim dreaming life was wont to dwell,
 As the frail tenant shaped his growing shell,
 Before thee lies revealed,—
 Its irised ceiling rent, its sunless crypt unsealed!
 Year after year beheld the silent toil
 That spread his lustrous coil;
 Still, as the spiral grew,
 He left the past year's dwelling for the new,
 Stole with soft step its shining archway through,
 Built up its idle door,
 Stretched in his last-found home, and knew the old no
 more.

Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn!
 From thy dead lips a clearer note is born
 Than ever Triton blew from wreathèd horn!
 While on mine ear it rings,
 Through the deep caves of thought I hear a voice that
 sings:—

Build thee more stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell by life's unresting sea!

OLIVER WENDELL HOLMES.

DR. FRANKLIN'S EPITAPH ON HIMSELF,

WRITTEN MANY YEARS BEFORE HIS DEATH.

12.

“The Body of
Benjamin Franklin, Printer,
(Like the cover of an old book,
The contents torn out,
And stript of its lettering and gilding),
Lies here food for worms;
Yet the work itself shall not be lost,
For it will (as he believed) appear once more,
In a new and more beautiful edition,
Corrected and amended by the Author.”

13.

Down the bay
The furrowed blue, save that 'tis starred with foam,
Is bare and empty as the sky of clouds;
For all the little sails, that yesterday
Flocked past the islands, now have furled their wings,
And huddled frightened at the wharves—just as,
A moment since, a flock of twittering birds
Whirled through the almond-trees like scattered leaves,
And hid beyond the hedge.

From “The North Wind,” by EDWARD ROWLAND SILL.

14.

My steps are not alone
In these bright walks; the sweet south-west at play
Flies, rustling, where the painted leaves are strown.

From “Autumn Woods,” by WILLIAM CULLEN BRYANT.

THE DAWN.

15. Soon she had struggled to a certain hilltop, and saw far before her the silent inflooding of the day. Out of the East it welled and whitened; the darkness trembled into light; and the stars were extinguished like the street-lamps

of a human city. The whiteness brightened into silver, the silver warmed into gold, the gold kindled into pure and living fire; and the face of the East was barred with elemental scarlet. The day drew its first long breath, steady and chill; and for leagues around the woods sighed and shivered. And then, at one bound, the sun had floated up; and her startled eyes received day's first arrow, and quailed under the buffet. On every side, the shadows leaped from their ambush and fell prone. The day was come, plain and garish; and up the steep and solitary eastern heaven, the sun, victorious over his competitors, continued slowly and royally to mount.

From "Prince Otto," by ROBERT LOUIS STEVENSON.

THE CITY.

16. They do neither plight nor wed
 In the City of the Dead,
 In the city where they sleep away the hours;
 But they lie, while o'er them range
 Winter-blight and summer-change,
 And a hundred happy whisperings of flowers.
 No, they neither wed nor plight,
 And the day is like the night,
 For their vision is of other kind than ours.
- They do neither sing nor sigh,
 In that burgh of by and by
 Where the streets have grasses growing cool and long;
 But they rest within their bed,
 Leaving all their thoughts unsaid,
 Deeming silence better far than sob or song.
 No, they neither sigh nor sing,
 Though the robin be a-wing,
 Though the leaves of autumn march a million strong.

There is only rest and peace
 In the City of Surcease
From the failings and the wailings 'neath the Sun.
 And the wings of the swift years
 Beat but gently o'er the biers,
Making music to the sleepers every one.
 There is only peace and rest ;
 But to them it seemeth best,
For they lie at ease and know that life is done.

RICHARD BURTON, in "The Century Magazine," May, 1888.

WINTER DAYS.

17. Now comes the graybeard of the north:
 The forests bare their rugged breasts
 To every wind that wanders forth,
 And in their arms, the lonely nests,
 That housed the birdlings months ago,
 Are egged with flakes of drifted snow.
- No more the robin pipes his lay
 To greet the flushed advance of morn;
 He sings in valleys far away;
 His heart is with the south to-day;
 He cannot shrill among the corn.
 For all the hay and corn are down
 And garnered; and the withered leaf,
 Against the branches bare and brown,
 Rattles; and all the days are brief.
- An icy hand is on the land;
 The cloudy sky is sad and gray;
 But through the misty sorrow streams,
 Outspreading wide, a golden ray.

And on the brook that cuts the plain
A diamond wonder is aglow,
Fairer than that which, long ago,
De Rohan staked a name to gain.

HENRY ABBEY.

FOR COMPOSITION EXERCISE.

Write a story from the picture. Let a part of the class tell the story suggested by the picture, entirely by dialogue.



SUBJECTS FOR SHORT PAPERS.

A description of the service you attended last Sunday.

Write a short paper on "Legal Holidays." You might discuss briefly whether there should be more, and when these should come.

Write a description of the Ice Business.

The history of "My Best Day Last Summer."

A young man at eighteen, beginning life with a good education. A young man at eighteen, beginning life with a very imperfect education. The prospects before each.

A description of a character—the Peanut Man, the Scissors Grinder, etc.

The history of the song "The Suwanee River," and the circumstances under which it was composed.

Soap and water. The wonders they sometimes work. This subject affords an opportunity for a humorous paper.

Describe any experiment you have made or any piece of apparatus you have constructed.

Write out the minutes of the meeting of some association or committee, and sign your name as secretary.

Write out a motion or resolution which you intend to offer at the next meeting.

Tell how to plant a tree.

Name and describe the birds of the neighboring woods.

Beginning with the expression "As I sat reading

under the apple-tree," write what is suggested to your mind.

Write a story suggested by the picture.



ENFRANCHISEMENT: A "TWICE-TOLD TALE."

(AN ALLEGORY.)

"There existed not very long ago a mighty kingdom unlike any other that ever before or since existed. It was a strange kingdom, having no limited boundaries, no writ-

ten laws or fixed institutions. Even the number of subjects was unknown, they being scattered over all parts of the world.

In form of government, it was really an absolute monarchy; for the complete control of the people was vested in one person, their king. The king was even stranger than the kingdom. Not one of his subjects had ever seen him; no one knew where his palace was located; a few even doubted his existence. Nevertheless, they were all completely in his power, and over them he had a mysterious influence so potent that it seemed almost supernatural.

The peculiar effect of this influence upon them was pitiful to behold, while at the same time it was ludicrous. Each person seemed to regard himself in mode of living, conduct, knowledge, and, in fact, in every possible way vastly superior to all of his associates, and each looked with mingled pity and contempt upon his neighbors. These thoughts were plainly visible upon the countenance of the strange subjects; for each wore an expression of satisfied self-importance mingled with a look of scorn and pity for his unfortunate friend's ignorance and vanity. Even their walk showed this feeling also, each carrying himself with much dignity, and holding his head very high, seemingly as an advertisement of his importance.

But what seems most singular of all is, that not one of these subjects was at all conscious of this king's power over himself, but readily perceived his influence upon others, and greatly wondered at it. If any of them were told they were under his control, they would indignantly deny it, feeling that it was some great disgrace. Indeed they were an odd people and were ruled in a very odd way

by this king. He seemed to have no other desire than to get them completely in his power, then to amuse himself by watching the effect on them. His great aim was to create a perfect nation, so wonderful that it should attract the notice and admiration of all other nations, and the result was the production of this one-sighted, self-praising, all-knowing people.

So interested in his work did he become, that, unconsciously to himself, he became somewhat affected by the bewildering delusion, and thought he had accomplished his desired object, and that there never before had existed so wise, accomplished, or faultless a people. In his eyes they appeared absolutely perfect, and he became so happy and exultant that he longed to make himself visible to them, to tell them that he was the cause of all their greatness. But he knew that for certain reasons as soon as he became visible the charm would be broken and his power over them would forever cease. So by a great effort of will he restrained himself from doing that which would have been so disastrous to his power. Had this king known what other nations thought of his subjects, he would not have been so jubilant, but he had entirely lost sight of other nations; for he was wholly wrapped up in that mystical veil which enfolded him and his subjects, but which in after-years was to be rent asunder.

These people were thoroughly detested by other nations, who greatly wondered at the cause of their being so disagreeable and vain. At last it was revealed to them by some miraculous means, that this singular people was under the evil influence of a strange king, who remained invisible while he worked upon their minds by a curious enchantment. They also learned that the name of this

king was Conceit. From this originated the name of the people who were under his control. Before, no word could be found which exactly described their condition, so from that time they were said to be conceited.

The question now was, What could be done for this deluded people. How could the terrible spell cast over their minds be destroyed? After some deliberation it was finally decided that they would appeal to a certain wise man who lived at that time. . . . ”

With the assistance of these topics finish the Allegory, using about 600 words.

This wise man ready to aid any one perplexed.

Greatly respected by people who knew him well, greatly feared and disliked by others.

Told people plainly what he thought of them and their works.

His seemingly most cruel words and deeds for the person's great benefit.

To him this people came for advice and aid.

He replied that he had long known the condition they were in.

Determined to help them throw off their bondage.

All soon felt a curious painful influence working on their minds.

Had been blind before to everything but their own superiority.

Now saw their exact condition. Humiliated.

When freed, began to inquire the name of the wise man.

Learned that his name was Criticism.

Astonishment. Their previous idea of him.

How he now appeared to them.

King Conceit, finding his influence gone, retired to solitude.

Brooded angrily over his loss of power and the enfranchisement of his subjects by Criticism.

CHAPTER VII.
LETTER-WRITING.

(Heading.)

Tarrytown, N. Y.
July 10, 1891.

(Salutation.)

My dear Charles:

(Body of Letter.)

You will be surprised, I know, when you read the heading of this letter. A fortnight before school closed, everything, as I told you, seemed to indicate that I should find a position in Toledo for the summer. But through a turn of circumstances a position here was offered me, and so I came on. You will recall how charmed we were in our literature class with Irving's "Sketch Book," which has made this locality famous.

Last Sunday was my first here. In the morning I went to the Episcopal church where

Irving used to attend. In the afternoon I walked down to "Sunny Side." It is beautifully situated, close to the river. The house looks just the same as the pictures of it we have seen. As I sat in the shade and looked upon the river and the picturesque hills beyond, I understood why the Hudson had such a fascination for Irving. You remember he is never tired of speaking of it as the "noble Hudson," the "mighty Hudson," the "lordly Hudson," etc.

On coming Sunday afternoons I intend to visit Sleepy Hollow church and Irving's grave, and to hunt out, if I can, the road along which Ichabod Crane took his midnight ride.

It is too early for me to form a judgment about my work, so I shall say nothing now of my position.

Let me hear from you soon.

Conclusion.

{ Complimentary close. Sincerely your friend,

{ Signature

John H. Bassett.

Stamp.
(Superscription.) <i>Mr. Charles H. Ferris</i> <i>Alliance</i> <i>Ohio</i>

“In many schools boys and girls are taught to put commas between the several parts of the address on the envelope of a letter. The rule would be correct if the words forming the address were written continuously, as in the body of a book; but the separation of each part of the address from every other part alters the question. Consequently, some of the most careful writers—following the fashion of modern title-pages, and of inscriptions on monuments in public squares and cemeteries—either put periods at the end of each line, or leave out all stops except those which mark abbreviations.”—Prof. A. S. HILL, Harvard University.

Observe closely the letter given, and name the parts.

Letter-writing is a very important part of composition work. The majority of pupils after leaving school will seldom have occasion to use any other form of composition. It is necessary, then, that they

should be given much practice in letter-writing. They should be asked to write letters of friendship, business letters, formal and informal notes, invitations, acceptances, and regrets. It is a good plan, after going over the division upon Letter-writing, to revert to it for brief periods once or twice before the year's work in Composition ends.

EXAMPLES OF HEADINGS.

*Mount Vernon, Westchester Co., N. Y.,
July 15, 1891.*

*119 Locust Hill Ave.,
Yonkers, N. Y.
May 24, 1892.*

EXAMPLES OF INTRODUCTIONS

*Messrs. Charles Scribner's Sons,
743 Broadway, New York.*

Gentlemen:

*Will you
kindly mail me, etc.*

*Prof. Geo. H. Carson,
Middletown, Conn.*

My dear Sir:

*The date which
you name is convenient for me, etc.*

To an unmarried lady on a matter of business :

*Miss Jane H. Fraser,
Jamaica, Long Island, N. Y.*

Dear Madam:

*In reply to
your inquiry, etc.*

To a married lady on a matter of business :

*Mrs. Henry E. Flagg,
436 Prince St.,*

Savannah, Ga.

Dear Madam:

Messrs. Henry Holt & Co.,
29 West 23d Street,
New York.

Dear Sirs,—I received from you on the 28th
li. a copy of, etc.

EXAMPLES OF CONCLUSION.

Yours truly,
Charles M. Potter.

I am
Very respectfully yours,
Henry M. James.

Sincerely yours,
Bertha W. Wood.

In a business letter "*Yours respectfully*" is an appropriate conclusion for "Dear Sir;" if "My dear Sir" is made the salutation, the conclusion may be "*Very truly yours*" or "*Yours truly.*"

Other forms of complimentary close are "*Yours cordially*"; "*As ever, yours*"; "*Faithfully yours*"; "*Believe me, Sincerely yours.*"

Never sign yourself "*Yours, etc.*"; it is not respectful.

EXAMPLES OF SUPERSSCRIPTION.

Stamp.
<p><i>Miss Martha A. Davenport</i> <i>119 Locust Hill Ave.</i> <i>Yonkers</i> <i>N. Y.</i></p>

Stamp.	<p>Rev. John W. Sturgess Elmira Box 456 N. Y.</p>
--------	---

Stamp.	<p>Mr. George C. Plymen Bellport Suffolk Co. Wood Acres N. Y.</p>
--------	---

The stamp should be placed in the upper right corner.

**DIRECTIONS AND SUGGESTIONS FOR LETTER-
WRITING.**

1. Simplicity of Language.—All language should be simple and unaffected. Write as you would talk. Naturalness is the highest charm a letter can have.

2. Condensation in a Business Letter.—A business letter should be as brief as a clear statement of the matter under consideration will permit. Keep a business letter down to one page, if possible. Invariably be courteous, even if you are replying to a brusque or rude letter, for in such a case you have a great advantage in the correspondence. Answer all business letters promptly.

3. Topics.—When you have taken up a topic, write all you have to say upon it before going to another. In passing to a new topic, let your indentation show that you have begun a new paragraph.

4. Margins.—A letter should have two margins—one an inch and a half in depth, at the top of the page, the other half an inch wide, at the left of the page. A short letter of less than a page should have as much margin above the heading as below the conclusion. The address and each paragraph should begin on a line half an inch to the right of the margin on the left of the page.

5. When to Inclose Stamp.—Never fail to inclose a stamp when writing to a person for information or to make inquiries of no interest to him.

6. **Form.**—Correct spelling, good English, and clear handwriting are essential to a good letter. The square envelope with unruled letter-sheet, folded once to fit, is the choice of the greater number of cultured people for letters of friendship and social correspondence.

7. **Signature of Lady.**—In signing a *business* letter, a lady should put “Miss” or “Mrs.” in brackets before her name, thus: [*Miss*] *Alice Rawson*. She should never sign it *Miss Alice Rawson*.

NOTES.

Formal notes are generally written in the third person, and include notes of invitation, acceptance, and regret. The time and place of writing are put below the body of the note at the left side. The day of the week is usually mentioned, but the year is omitted.

EXAMPLES OF FORMAL NOTES.

I

Mr. and Mrs. Sherman request the pleasure of Mr. Howard Avery's company Thursday evening, November twenty-first, at seven o'clock.

*28 Waverley Place,
Monday, November eighteenth.*

2

*Mrs. Bell requests the pleasure of
Miss Rose's company at dinner, Tuesday,
December nineteenth, at seven o'clock.*

136 State Street.

3

*Miss Rose accepts with pleasure
Mrs. Bell's invitation for Tuesday,
December nineteenth, at seven o'clock.*

46 Highland Ave.

December sixteenth.

4

*Will Miss Thomson kindly excuse Carrie's
necessary absence from school yesterday, and oblige
her mother,*

Lucy B. Hubbard.

248 Grove Street,

Tuesday morning.

5

Mr. and Mrs. Lawrence regret that a previous engagement prevents their accepting Mrs. Furman's kind invitation for Thursday evening.

19 West 49th St.

Wednesday, December fourth.

Notice, in the examples, that the name and the title are placed upon the same line. It is in bad form to divide a name or to separate titles and name. Another error often committed is to say, "A previous engagement will prevent." "A previous engagement prevents," is the correct form.

Informal notes are what the term itself implies.

EXAMPLE OF INFORMAL NOTE.

Dear Mr. Harris:

Mr. Gerard and I will call at your house to-night at 7.30, to make out the list of books to be bought this month for the Library.

Sincerely yours,

Ernest H. Groves.

Wednesday, December fourth.

Mr. Albert M. Harris

86 Waverley Place

Kindness of Mr. Goldthwaite

A note sent by a friend should not be sealed.

SUBJECTS FOR LETTERS AND NOTES.

1. A classmate has been called out of town for a fortnight. At the end of the first week, write to him telling all of interest that has occurred at school, and also stating the advance that has been made in all his lessons.

2. Write to the publishers of the paper you take, asking them to change the address. Give your old address in writing.

3. Write to a friend who has moved elsewhere, informing him of the misfortunes of another.

4. Write an informal note to a friend, inviting her to a game of tennis or croquet to-morrow afternoon.

5. Write a letter to your father or mother, supposing either of them to be away from home for a week.

6. Write to an absent friend giving an account of a gathering you recently attended.

7. Duncan Brown of Peoria, Ill., incloses \$4 to the Century Co., Union Square, New York, as the subscription price of the Century Magazine for one year. Write the letter.

8. Write a formal note inviting a friend to dinner.

9. Write an acceptance of the invitation. Write a regret.

10. You have lately met a person of note, or have heard an eminent man preach, lecture, or speak. Write an interesting letter about this to a friend.

11. Order of E. L. Kellogg & Co., 25 Clinton Place, New York, a copy of "Ear and Voice Training," by N. A. Calkins. The price of the book is 50 cents.

12. Write an appreciative letter to the author of a magazine article or short story which has pleased and interested you. Address the author, in care of the publishers.

13. A letter to a friend describing how you won in some game.

14. A letter inviting a friend to visit you.

15. Write an informal note to a friend asking him to lend you a book.

16. Write an informal note thanking him, on the return of the book, for the use of it.

17. Write an application for a situation in answer to an advertisement.

18. A vacation letter to your friend who is also away upon a vacation.

19. An informal note requesting an interview on important business.

20. Write a note acknowledging a present.

21. Order of Henry Holt & Co., 29 West 23d Street, New York, twenty-five copies of this book, stating how they shall be shipped to you.

22. A letter to a friend expressing your opinion upon any public occurrence or question.

23. Decline an invitation to attend a concert.

24. You have just finished reading a recently published book. Send it to an intimate friend who you know will be pleased to read it. Write a note to send with the book.

25. Write a note congratulating a friend who has won in any contest.

26. Write a letter inclosing payment of your grocer's bill.

27. Write a letter to your teacher asking him for a letter of recommendation, as you intend to apply for a certain situation.

CHAPTER VIII.

DICTION.

PROPRIETY.

IN the following exercises let the pupil determine which word expresses the idea correctly. For example, were one to write, "The air of the southern part of the island is healthy," the word *healthy* would not be the proper word. The idea which the writer wishes to express is that the air of the southern part of the island is conducive to health; it is, therefore, *healthful*. The sentence should be, "The air of the southern part of the island is healthful."

In all work in Diction consult an unabridged dictionary. The following books will also afford much help :

Words and Their Uses. Richard Grant White.

Words, Their Use and Abuse. Matthews.

Synonyms Discriminated. Smith.

On the Study of Words. Trench.

EXERCISE.

The whale-fishery used often to be carried on in the
{ vicinity }
{ locality } of large fields of ice, where, when the weather

was { nice }
 { fine } and the ships lay in a secure { position }
 { place }, the opportunities afforded for taking large whales were { unexceptionable }
 { exceptional }. In these extended sheets, or fields of ice, airholes abound, and in these holes whales are very { liable }
 { likely } to come to the surface to blow or breathe.

It is now sixty years since what I { propose }
 { purpose } to relate { happened }
 { transpired } in the Northern Pacific Ocean a short { ways }
 { way } from the thirtieth parallel. I was then on board the ship *Aimwell*, and we { laid }
 { lay } by the edge of a large sheet of ice, in which there were several thin places and some holes. In one of these a whale was seen spouting. Immediately a party went to the spot, and harpooned the whale. { Directly }
 { When } it was struck, it dashed away and continued to run till it had dragged out ten lines, or twenty-four hundred yards. At length, being unable to remain longer under water without breathing and not finding a convenient hole in the ice, it reared up its head where the ice was a foot thick. Having taken breath, the monster pushed on { further }
 { farther }, ploughing up the ice into great furrows on either side, until it reached a large hole in the field where it remained on the surface.

The harpoon was still in its back, but we { suspected }
 { expected }

that every moment it would become disengaged, for the monster began to plunge about. It was dangerous to approach it, yet the { find }
 { prize } was too valuable to be lost.

There was a { further }
 { farther } difficulty, as we had no other harpoon at hand. The mate said that { except }
 { unless } the harpoon could be cut from the whale's back and imbedded deeper, the pursuit must be abandoned. But { as }
 { when } he gave the suggestion a second thought, he { admitted }
 { asserted } that any such attempt would be extremely dangerous. A young seaman, however, stepped forward and offered to hazard the attempt. It was { an awful }
 { a daring } experiment.

A hundred { opportunities }
 { chances } to one, he would be carried under the ice by the maddened monster. For myself, I thought at the time that I would as { leave }
 { lief } jump into the hole as try to secure the harpoon. Several of us { opposed }
 { remonstrated with } the young man, but to no { affect }
 { effect }. He drew from his pocket a large jack-knife, opened it, and running { over }
 { round } to the edge where the whale { laid }
 { lay }, leaped upon its back, and in a few seconds freed the harpoon. A fellow-seaman now running to his

assistance, and leaping upon the whale, held up the line, { while } the other, raising the harpoon, drove it deep { when } into the flesh. Before they had finished, the whale was under way. But making a herculean { trial } they leaped, and { effort } dashing through the water, caught hold of the edge of the ice and were drawn out.

Infuriated by the new wound, the whale plunged against the ice, which it continued to break for { quite a } { a considerable } distance, when it became { tired } { exhausted } and sank to the bottom. It was afterwards { lifted } { hauled } up, and { happened } { proved } to be the largest whale we took during that voyage.

Propriety.—The use of such words as express correctly the meaning to be conveyed is called *Propriety*.

PRECISION.

In the English language there are often words which convey the same general idea, but which have different shades of meaning. For example, *abhor* and *detest* convey the general idea of strong dislike, but to *abhor* is to dislike what is repugnant to our higher feelings, while to *detest* is to dislike what violates our principles or moral views.

Synonyms.—Words that have nearly the same meaning are *Synonyms*.

EXERCISES.

Decide upon the synonym to be used in the following exercises. Use the simpler word when other reasons do not determine against it. Ordinarily prefer a specific to a general term.

I.

Damascus has for thousands of years been the most
 { famous }
 { distinguished } spot on the globe for the glory of its
 { attractions }
 { allurements }. The oldest of the world's cities now
 existing, and the oldest in the universe, perhaps, wars
 have swept over it in vain, for it still { remains }
 { continues } Damascus the peerless. The secret of its loveliness is, how-
 ever, very simple, if one cares to analyze it. In the steady,
 protracted heat of that climate, not so much excessive as
 unremitting, nothing is more { grateful }
 { gratifying } than shade
 and running water, with { plenty }
 { abundance } of flowers to per-
 fume the { air }
 { atmosphere }, and fruits for { idle }
 { indolent }
 hours. All these { conditions }
 { surroundings } are found admirably
 combined at Damascus. The houses are built in the form
 of a hollow square around a court paved with marble, in
 the midst of which is a fountain surrounded by clamber-
 ing vines, roses, and jasmines, and vaulted over by the
 dense foliage of mulberry, orange, fig, and linden trees,

and pomegranates studded with scarlet buds. Stepping from the narrow, crooked, dusky streets, gloomed by meeting eaves, one suddenly { finds } { discovers } himself in a paradise of ease, whose quiet and repose are admirably { adapted } { suited } to soothe the nerves of the weary.

Another cause of the { renown } { notoriety } of Damascus has doubtless been the manner by which it is approached. After a wearisome and { exhausting } { fatiguing } journey over the desert of Mesopotamia, or the far more { arid } { dry } sands that lie between Egypt and Palestine, the traveller sees before him, on a { wide } { vast } plain, a long line { intensely } { extremely } dark and green, resembling the shadow of a heavy cloud brooding over the landscape. As he approaches it, the dark mass { resolves } { changes } itself into the dense foliage of palm, mulberry, fig, orange, and linden trees, lading the swooning air with perfume, and filling the city with { grateful } { pleasing } shade.

II.

On one of these sunny hillsides is a small house, left unpainted so many years, that it has grown gray as a granite boulder. Its doors are always shut, its windows { closely } { tightly } curtained to the sill. The fence around it is

falling to pieces, the gates are off the hinges; old lilac-bushes, with bluish, mouldy-looking leaves crowd the yard as if trying their best to cover up something. For years, no ray of sunlight has { penetrated } entered } this house. You might knock long and loud and you would get no { response } ; you would pass on, { certain } sure } that nobody could be { residing } dwelling } there. No one is { residing } living } there.

Yet, in some one of the rooms sits or lies a woman who is not dead. She is { over } past } eighty. When she was a girl, she loved a man who loved her sister, and not her. Perhaps then, as now, men made love idly, first to one, { then } next } to another, even among sisters. At any rate, this girl so loved the man who was to be her sister's husband, that it was known and whispered about. And when the day { arrived } came } for the wedding, the minister, being { possibly } perhaps } a nervous man, and having this poor girl's sad { fortune } fate }

much in his thoughts, made the { dreadful } terrible } mistake of { awful }

calling her name instead of her sister's in the ceremony. As soon as the poor creature heard her name, she uttered a loud shriek and fled. { Oddly } Strangely } enough, no one had

the presence of mind to { stop } interrupt } the minister and set his { mistake } blunder } right, and the bride was { really } actually } married, not by her own name, but by her sister's. From that day the sister { avoided } shunned } every one. She { maintained } insisted } declared } that the bridegroom had been { wedded } married } to her; but she wished never again to see a human face. She is past eighty, and has not yet been able to die. Winter before last, in the time of { severe } terrible } cold, it was { observed } noticed } for a day or two that no smoke came out of the chimney of this old house. On the fourth day, the neighbors broke open the door and went in. They { discovered } found } the woman lying insensible on the floor, nearly frozen. A few embers were smouldering on the hearth. When they roused her to consciousness, she cursed them { vehemently } furiously } fiercely } for having { molested } disturbed } her; but, as the warmth from the fire and wine began to steal into her blood, she thanked them,—the only words of { thankfulness } gratitude } heard from her lips for a half-century. After all she did not { desire } care } wish } want }

to die! She has { connections } who go to the house
 { relatives } often and { take } her food. She knows their voices, and
 { carry } after parleying with them a few minutes through the
 closed door, will open it, take the food, and sometimes
 { let } them to come in. I have twice seen her stand-
 { permit } allow
 { allow } ing, at twilight, in the { dark } shade of her little yard,
 { dank } and { toying } aimlessly at the leaves of the lilacs. She
 { fumbling } did not { lift } her head, or look toward the road, and I
 { raise } dared not speak to her. A { moving } shape in a grave-
 { gliding } yard at night would not have { appeared } half so uncanny,
 { seemed } so little of this world.'

Precision.—Determining what synonym to use to express the exact shade of meaning is called *Precision*.

EXERCISES IN PROPRIETY AND PRECISION.

Determine in the following exercises what word to use, and tell whether its use is to avoid an error in Propriety or in Precision.

I.

The London fog whose { character } { reputation } is { general } { universal } is of two kinds. The { more curious } { most unique } species, and at the same time the { least } { less } dangerous, is the black fog. It is simply darkness which is complete and intense. As it remains in the upper atmospheric { spaces } { regions }, it does not { peculiarly } { affect } anyone. While it { lasts } { endures }, the gas is lighted everywhere, and one has the { impression } { sensation } that he is in the street at night. It is so { familiar } { natural } to the people of London that they do not { regard } { consider } it as anything { particular } { peculiar } and traffic goes on uninterruptedly for the { balance } { remainder } of the day.

The { most terrible } { more fearful } kind is the yellow fog, which the English call "pea-soup." This gives one a choking { sensation } { impression }, and if he does not wish to be seized with an attack of blood-spitting he is obliged to cover his mouth with a respirator. The gas is { almost } { quite } { useless } { impracticable }

as it cannot be seen even at the shortest { space }
 { distance } .
 Traffic is stopped, the bustle of the city is { quieted }
 { hushed } and
 for a { couple of }
 { several } hours all seems buried in silence.

II.

The newspaper is to the { complete } { cultured }
 { entire } { civilized }
 { earth } what the daily { conversation }
 { world } { speech } is to the
 { inmates }
 { members } of a household. It keeps up our interest in
 each other, it { redeems }
 { saves } us from the { evils }
 { ills } of { lone-
 liness. } . To { live }
 { exist } as a member of the great white
 { nation }
 { race } which has filled Europe and America, to
 { share }
 { divide } from day to day its cares, its thoughts, its
 aspirations, it is necessary that every man should read
 his daily newspaper. Why are the French peasants
 so easily { dazzled }
 { bewildered } ? It is because they are never
 { posted }
 { informed } by { medium }
 { means } of newspapers respecting
 { simultaneous }
 { contemporary } events.
 { contemporaneous }

And why { is the population } of the United States
 { are the people }
 though { scattered } over a territory fourteen times the
 { dispersed }
 area of France, so much more { suited to } a concerted
 { capable of }
 political { action }? Why are they so much more inter-
 { act? }
 ested in new discoveries of all { varieties } and able to
 { kinds }
 select and { use } the best of them? It is because the
 { utilize }
 { employ }
 newspaper penetrates everywhere, and even the { solitary }
 { lonely }
 dweller on the prairie or in the forest is not intellectually
 { separated } from the great currents of { public } life
 { isolated } { free }
 which flow through the telegraph and the press.'

PURITY.

Read the following Exercise, look up the italicized words in an unabridged dictionary, and note what is said of each.

SELECTING A COACHMAN.

A few years ago Mr. Mills, an elderly gentleman of a neighboring town, having lost his coachman by death, advertised for another. Unfortunately, Mr. Mills had the reputation of being a *crank*; but as he had *lots* of money, furnished a *swell* livery, and paid good wages besides, the

position was deemed a desirable one. He did not wish a *nobby* coachman who would drive fast and make a great *splurge*, but he desired on the contrary a man who would drive slowly and keep out of danger.

How shall I select from a number of applicants a man that I can rely upon? queried Mr. Mills. I *opine* that the task will be a difficult one and I do not *enthuse* over it. After considering the subject he resolved upon the following *cute* plan, and directed his servant to show in the first applicant. In a *sang froid* manner Mr. Mills listened to what the applicant said of his qualifications for the position, and then asked him how near he could drive to the edge of a road at the top of a high embankment. "To within an inch," answered the man. Our friend dismissed him, saying that if he wished his services he would send him word in a few days.

Of the second applicant he asked the same question. The man, who was something of a *talkist*, replied, "A person of any *gumption* at all ought to drive within a half an inch; and," said he, "many a time I've done it." He took his departure, not a little *disgruntled*, with the understanding that he should be sent for if his application was successful.

The third applicant on hearing the question said that he really did not know, as he had never tried it, but as a *pre-ventative* against accident he should keep as far away from the edge as possible.

Mr. Mills no longer *incertain* which of the applicants to choose, engaged the last one, giving him whatever wages the man pleased to name.

You have noticed that some of the italicized words cannot be found in the dictionary; that some are foreign words; that others are marked *colloquial*, *low*,

provincial, or *obsolete*. Every italicized word in the Exercise is a word not in reputable use, or not *pure*.

Purity.—The use of such words only as belong to the language of our best writers and speakers at the present time constitutes *Purity* of Diction.

What is a foreign word ?

When is a word called local or provincial ?

What is an obsolete word ?

What is the difference between an obsolete and an obsolescent word ?

CHAPTER IX.
ESSAY-WRITING.

WRITE an essay upon "The Button-Box" by using the quoted matter and composing the parts suggested by the headings. Directions and hints are put in parenthesis-marks. The quoted matter need not be inclosed in quotation-marks.

THE BUTTON-BOX.

"Every family has a receptacle for holding cast-off buttons. Sometimes it is a bag; sometimes a jar; sometimes a drawer; oftener, perhaps, a box.

"What a variety there is in its contents! Where did they all come from? An old garment is consigned to the ragman, but the careful housekeeper cuts off the buttons and throws them into the box. Sometime they will be useful, she thinks. Gloves that have served their day may go; they leave their buttons. Chairs and sofas must be newly upholstered, but the old buttons are saved. Who knows what becomes of the stuff of garments or furniture? They have left a memory in the button-box—each set, or single representative, 'the abstract and brief chronicle of its time.'

"Some are so old-fashioned, they will not do to put on

anything modern; some are too badly worn to be of use; some have the eyes broken out; while not half a dozen matches are found in the whole box. Still, they accumulate. Is not then the saving of all these odd buttons a foolish habit? Not at all."

They may be given to the children to string on stormy days. (Describe such a scene.)

What the button-box attracts to it besides buttons. (Examine the contents and describe.)

" 'Here is a button off,' says the matter-of-fact house-keeper. 'I wonder if I can find a match in the button-box.'"

(Describe minutely the search for a button. One of the size is found, but of the wrong color. One of right color but not of right shape. The compromise made at last. Complaint that the buttons in the button-box never match those out of it.)

"To the unsentimental housewife, this is a common occurrence. But how many are there, do you suppose, that go beyond this and reflect upon the past? As we look over the box, we pick out a few that have a history."

(Give the history of a few buttons and what they recall.)

The button-box recalls many past scenes and memories. (Describe these.)

The button-box considered with reference to the present. THOUGHT: Not what we have done but what we can do determines our associations. Does the button-box tell anything of the future?

"O Button-box, what a world you are in yourself! How great in your small way! If it were not for you, we should not have nearly so many ways of looking back into our old life. However humble your place in the household, you suggest the 'tender grace of days that are dead,' and we love, if we do not honor, you."

Let the pupil read closely the part given of an essay upon "National Flowers," notice the method of treatment, obtain information upon the subject from every source at command, and following the suggestions of the headings, complete the essay.

NATIONAL FLOWERS.

"Many of the common flowers, both of the field and of the garden, have acquired significations peculiar to themselves. In this the rule seems to be that each flower expresses that sentiment or thought which would naturally be the first suggested by its form and color. This is true not only of flowers, but also of shrubs and even of trees. Thus, the signification of the yew is seriousness and solemnity, that of the cypress is sorrow.

"By the agency of flowers, sentiments may be conveyed in a language which is beautiful, although silent. Send the rose to the loved one, the geranium to the friend; twine the laurel for the victor, and the oak-leaves for the patriot.

"But flowers and their significations are of interest not to individuals alone, for many countries have chosen national flowers—some because of the sentiments they suggest, and others on account of some endearing association connected with them. Thus, England has the rose, that fragrant emblem of affection. Never was flower so mischosen! How much love does England evince toward her sister-nations, against some one of whom she is continually waging war? How much toward the people of Ireland, whom even now she is oppressing, as she once did the United States? How much is visible at home among her own people, the lords and the commons?

“When the civil war was fought between the houses of Lancaster and York, for the possession of the English crown, the opposing parties chose as their symbols the red rose and the white rose. Was there any love on that battle-field, where brothers fought so fiercely and filled the whole land with the discord of their strife? It is said that unity is the signification of the red and white roses when joined. When the red rose of Lancaster and the white rose of York were united by the marriage of Henry VII. to the Princess Elizabeth of York, that signification was then very appropriate for the feelings of the English people.”

“Scotland’s favorite flower is the thistle . . .”

“The national flower of Ireland is the shamrock, dear to the hearts of her people . . .”

“Russia’s favorite flower is the snowdrop, signifying hope . . .”

“Spain claims an emblem of pride, the carnation, as her favorite flower. And it is no inappropriate emblem for haughty Spain . . .”

“France has chosen as her national blossom the fleur-de-lis, which signifies a flame or burning . . .”

“The youth of Switzerland climbs the rugged Alps that he may secure a little flower called the edelweiss . . .”

“The corn-flower, or *kaiserblume*, is now the favorite flower of Germany, and concerning it a pretty story is often told . . .”

“Besides those European nations spoken of, there are other nations which have national or favorite flowers. It is to be regretted that our country is not one of these . . .”

OUTLINES.

There are three parts to every finished composition,—The Introduction, the Discussion, and the Conclusion.

Discussion.—The *Discussion* is the body of the composition, and contains what is said of the theme.

Introduction.—The *Introduction* indicates the mode of treatment or gives other preliminary matter to lead up to the discussion.

Conclusion.—The *Conclusion* gives a summary of what has been said or emphasizes the points made in the discussion.

In descriptive and narrative essays, the conclusion and oftener the introduction may be omitted; but in these cases either the order of time should be followed or the discussion should tend to a climax.

Every composition should have unity and method. That is, every sentence should have a distinct relation to the theme, and the development of the theme should follow a natural order. To obtain unity and method, pupils should write outlines for their essays, indicating the main heads under which they wish to treat their themes, and the sub-divisions under these. Care should be taken to construct a correct outline, for upon the unity and method of the outline depend the unity and method of the essay. But in writing the essay, the pupil may change his outline to admit more recent ideas.

DIRECTIONS FOR MAKING OUTLINES.

1. The divisions of the theme should in themselves be sufficient to give a clear idea of the essay.

2. One main division should not include any part of another main division.

3. As a rule, the main divisions should be nearly equal in importance, and about the same time should be given to the discussion of one as of another.

4. When practicable, the main heads should be arranged so as to form a climax.

If the subject is very simple, main divisions are all that is necessary in the outline. If the subject is not simple, there should be sub-divisions under some or all of the main divisions, and these sub-divisions should follow the same rules in respect to the main head under which they come, as the main heads do in respect to the theme.

These directions will be easily understood from a careful study of the outlines, introductions, and conclusions which follow. Before making an outline for himself, let the pupil choose one of the given outlines, and write the essay as indicated, being careful not to put anything in the essay which does not come under one of the given heads.

HORSES.

Introduction. Horses have always held a prominent place in the history and minds of men. When we consider how dependent man has been upon them until the discovery of steam in the last century, we can form some idea of the aid and service they have rendered man since the creation of the world.

I. Wild Horses.

(a) Where found.

(b) How captured.

II. Domestic Horses.

(a) How trained.

(b) How cared for.

III. Various employments for Horses.

IV. Peculiar traits of Horses.

V. Some historic Horses.

Conclusion. The horse has been man's constant and faithful servant. The love which we bestow upon him in return is but his fitting and just reward. To the horse we owe many debts of gratitude. Should we not endeavor to pay them by kind and gentle treatment?

A RAMBLE AMONG THE BERKSHIRE HILLS.

(DESCRIPTIVE ESSAY.)

Introduction. A ramble among the Berkshire Hills! How much it means to one who has always lived in the very heart of the Berkshires, who has grown familiar with their wildest haunts and has learned to love them until they have become a part of his life!

I. Description of the morning.

II. Starting on the ramble.

III. A manufacturing village.

IV. The Weeping Rocks.

V. Down the mountain.

VI. Homeward.

No formal conclusion.

ST. FRANCIS OF ASSISI

No formal introduction.

I. Birth and early life.

II. Imprisonment and sickness.

III. The crisis of his life.

IV. His great work.

V. His disciples.

VI. His character.

VII. His death.

No formal conclusion.

DOGS.

Introduction. The dog holds a place in art, literature, and the affections of men. Let us consider briefly the reasons for its pre-eminence over almost all other domestic animals.

I. Natural intelligence of the Dog. Anecdote.

II. Its Docility. Anecdote.

III. Its Faithfulness. Anecdote.

Conclusion. We see from this that the dog possesses the main characteristics one admires in human beings. Above all, the faithfulness which dogs exhibit to so high a degree is the one quality we demand of a human friend, and why should it not entitle the dog to the same position? The friend of man he has proved himself innumerable times; and all the world acknowledges his right to that title.

ROBIN REDBREAST.

Introduction. The Robin is always greeted with joy, for we know that with him comes spring. And then we all love him for other reasons. Was it not the Robins who covered up the poor Babes in the Wood? And do we not all know and pity "Cock Robin and Jenny Wren"?

I. The appearance of the Robin.

II. The nest and eggs of the Robin.

III. Habits of the Robin.

(a) His arrival.

(b) His departure.

(c) His food.

IV. The story of some Robin you have seen.

Conclusion. The Robin is one of our most common birds. He comes early and stays late, and chatters away to us all. When the charming little gentleman with the scarlet waistcoat takes his departure, I always feel that a personal friend has "gone South for the winter."

THE SKY.

(A DESCRIPTIVE ESSAY.)

Introduction. Although the sky is nature's most beautiful work, it is the least observed of all her beauties. Ruskin says, "It is a thing which the angels work out for us daily, and yet vary eternally;" and to prove the truth of this statement, he describes with great vividness skies whose beauty seems almost impossible. From reading these descriptions I was led to watch the changing heavens, and now give the results of my observations.

- I. The eastern sky before sunrise.
- II. The western sky before sunrise.
- III. The rising of the sun.
- IV. The setting of the sun.
- V. The western sky after sunset.
- VI. The sky at night.

Conclusion. After seeing all these glories of the sky, I say with Ruskin, "there is not a moment of any day of our lives when nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such exquisite and constant principles of the most perfect beauty, that it is quite certain it is all done for us, and intended for our perpetual pleasure."

THE VALUE OF CRITICISM.

Introduction. At times we are all more or less inclined to question the real value of criticism. On this subject Irving says, "I doubt whether either reader or writer is benefited by criticism, commonly so called." When we reflect how much unjust criticism is written and how much harm it has done sensitive authors and dependent readers, we are ready to own that Irving has strong foundations for his doubts.

- I. (A) Kinds of criticism not of value.
 - (a) Of inferior critics.
 - (b) Of prejudiced critics.
 - (c) Of hurried critics.

(B) Effects of unjust criticism.

(a) On the author.

(b) On the reader.

II. Just criticism of value.

(a) To authors.

(b) To readers.

MY FAVORITE NOVEL.

(“SILAS MARNER.”)

Introduction. The story of Silas Marner derives its chief interest from the fact that it is a history of the human heart. It shows how the affections always seek something to cling to, and how, in the absence of human love and sympathy, they gradually and unconsciously twine themselves about the familiar objects which play so important a part in every-day life.

I. Silas Marner's youth.

(a) His confiding nature.

(b) His sufferings.

(c) His loss of faith.

II. His lonely life at Raveloe.

(a) His relations with his neighbors.

(b) His attachments to the simple objects about him.

(c) His money and its loss.

III. The return of happiness.

(a) The child Eppie.

(b) His love for her.

(c) Her devotion to him.

Conclusion. The keynote of the whole story is the power of affection to elevate and ennoble the character.

SUBJECTS FOR ESSAYS.

1. The Life of a Merchant and that of a Sailor contrasted.
2. An Adventure with a Dog.
3. The Handkerchief.
4. A Look into the next Century.
5. Birthdays.
6. An Ideal Summer Day.
7. The Watering-places of the United States before the War of 1812.
8. "In an old house, a mysterious knocking might be heard on the wall, where had formerly been a doorway, now bricked up."—HAWTHORNE, "American Note-Books."
9. John Howard Payne.
10. The Effect if the Earth rotated from East to West.
11. An Ideal Winter Day.
12. Festina Lente (Hasten Slowly).
13. "A fairy tale about chasing Echo to her hiding-place."—HAWTHORNE, "American Note-Books."
14. "Hail Columbia," "The Star-Spangled Banner," "The Red, White, and Blue," etc. (The occasions that suggested them, and the circumstances under which they were composed.)
15. Crazes. (Give examples.)
16. Guess-work.
17. Write an essay showing the imaginary results should the sun be darkened for three months, beginning at the first of June.
18. The author of "Lob-lie-by-the-Fire." Some of her other stories.
19. Local Attachments.
20. Isaac Sears. (Lived in the period of our Revolution. "His eminent services have been overlooked.")
21. Games. Of what use are they? Do they develop any of the mind's powers?
22. The Rotundity of the Earth—proofs before Columbus's time.

23. What I purpose to do with the First Hundred Dollars I get.

24. Do we Appreciate the Age in which we live?

25. Roads. Their influences upon the progress of civilization.

26. Jack-at-all-trades and Master of none.

27. "An old Looking-glass. Somebody finds out the secret of making all the images that have been reflected in it pass back again across its surface."—HAWTHORNE'S American Note-Books.

(Do not dwell upon the process by which these images are brought out. Glide over this by some general or broad statement, and describe vividly the images that pass back again.)

28. India. Its Wonderful People. Its old civilization.

29. Two Graves at St. Helena. Napoleon's and Mrs. Judson's. Contrast of the lives of these persons.

30. "A person or family long desires some particular good. At last it comes in such profusion as to be the great pest of their lives."—HAWTHORNE'S American Note-Books.

31. The Last Book I Read.

32. The Island of Sorrows. (Ireland, its history and the struggle it has made for self-government.)

33. God and America.

34. Bryant. Poet and Publicist.

35. What a Wonder a Book is.

36. Bread.

37. George Stephenson. (Honesty and Determination.)

38. To the Northward. (The efforts that have been made to reach the North Pole.)

39. The Hudson in Literature.

40. Some Great Historical Locality.

41. The Fifteenth Century.

42. The Tinsel of the Age.

43. The Arabians, the Preservers of Science in the Dark Ages.

44. Second Thoughts.

45. The Extension, during a century past, of the use of the English Language. (India, United States, West Indies, etc.)

46. The Home of Some Genius.
47. A Great Inventor.
48. How Spoons came to be made. (*If material cannot be gained by reading, write an imaginative essay. Suggestions: Palm of the hand, thin Shells, and so on.*)
49. Was it the Lady or the Tiger? (*Read Mr. Frank R. Stockton's short story, "The Lady or the Tiger?" and with another student write a debate upon the question.*)
50. The Hudson in History.
51. Charlotte Cushman.
52. James T. Fields and his Literary Friends.
53. Doctors.
54. When were Plates first used in Europe? (Trace their origin to the East.)
55. Precious Stones. (Where found? How cut? How set? What different stones signify.)
56. Henry M. Stanley. ,
57. Dr. Samuel Johnson's Eccentricities and Oddities. (See Boswell's "Life of Johnson" or Leslie Stephen's "Life of Johnson.")
58. When did Forks come into Use? (Was their use at first limited in any way?)
59. "The Round-Robin." (What is a Round-Robin? What use is made of this form? Is its use honorable? See cut of one in Boswell's "Life of Johnson.")
60. How Ladies dressed Forty Years Ago.
61. Answering Letters.
62. Bores.
63. Busy-bodies.
64. Advertisements.
65. What are Books good for?
66. Great Women.
67. The Perversity of Inanimate Objects.
68. Housekeeping now and housekeeping in the early part of this Century.

- 69. Views from my Bedroom Window.
- 70. "Art is Long and Time is Fleeting."
- 71. Out-of-door Sports for Girls.
- 72. "Thoughts that Breathe and Words that Burn." (Give examples.)
- 73. The Occupants of My Desk.
- 74. "Dead Trees Love the Fire."—THOREAU.
- 75. The Trials of a Letter-carrier.
- 76. A Comparison of the characters of Mrs. Van Winkle in the "Legend of Rip Van Winkle" and of Mrs. Peregril in the "Legend of the Moor's Legacy," Irving's "Alhambra."
- 77. A Man who had a Hobby.
- 78. Relics of School Days.
- 79. What Almanacs are Good For.
- 80. Silent People.

CHAPTER X.

COMMON ERRORS.

THE following are some of the rules which are frequently violated in writing and speaking. Correct the examples under each rule, giving fully the reason for each correction.

THE ARTICLE.

I. The article is used before each of several expressions in the same construction which refer to persons or things to be regarded separately.

1. That voyage made me both a sailor and merchant.
2. It is the right and duty of every member of this society to see that the Rules of Order are duly observed.
3. Which exercises the strongest influence on the morals of a people, the pulpit, press, or school?
4. It is but cant that would represent the merchant and banker as disinterestedly toiling for mankind.
5. The officers of this Association shall consist of a President, Secretary, and Treasurer.
6. If he is a switchman or engineer and is slow in attending to his duty, he may cause irreparable damage.

ADJECTIVES.

The adjectives *this* and *that*, and their plurals, *these* and *those*, should agree in number with the nouns they qualify.

1. These sort of flowers are* not worth cultivating.
2. I do not care for those kind of apples.
3. The doors were locked; by these means he was deterred from fulfilling his agreement.
4. Which kind of bottles do you wish? These kind are* good enough.
5. Those set of instruments came last night, direct from the London maker.

Notice carefully these sentences, which are correct :

6. Fetch me that two-foot rule.
7. The commissioners have decided to lay out a three-rod road.
8. Will you lend me this hundred-foot tape-line?

COMPARISONS.

I. The comparative degree of the adjective is used when only two things are compared; the superlative, when more than two things are compared.

II. In comparing one thing with the rest of the class to which it belongs, be careful, when using the comparative degree of the adjective, not to include the thing in the class with which it is compared. This may be avoided by the use of *other* or an equivalent word.

* See rule upon Number of Verb, p. 157.

III. When the superlative degree of the adjective is used, the thing compared must be included in the class with which it is compared.

1. Which table is the prettiest, the oak or the mahogany?
2. Silver is a better conductor of electricity than any metal.
3. Were not Mr. Brown's remarks clearer and more forceful than the remarks of all the speakers?
4. Martha is the youngest of the two sisters.
5. New York is larger than any city in America.
6. To-day is warmer than any day thus far this summer.
7. The voyage was the roughest I ever made before.

POSSESSIVE CASE

I. The possessive case is denoted in the singular and also in the plural, except in plural nouns ending in *s*, by adding the apostrophe and the letter *s*.

II. Plural nouns ending in *s* add only the apostrophe.

EXAMPLE : The New York State Teachers' Association.

III. When two or more nouns limiting the same noun indicate common possession, the sign of the possessive is added only to the last noun.

EXAMPLE : Hall and Bergen's Physics.

IV. But when the limiting nouns indicate separate or individual possession, the sign of the possessive is added to each noun.

EXAMPLE : Mary's, Henry's, and John's reports are not yet made out.

V. The possessive case of a noun or pronoun should be used before a participial noun.

EXAMPLES : Have you heard of *John's* resigning his position ?
John's lateness was caused by *his* delaying at the post-office.

1. Twenty copies of Reed's and Kellogg's "Lessons in English" will be needed.

2. The school needs a Webster and Worcester's Dictionary.

3. Do you remember Mrs. Smith predicting a snow-storm for to-day ?

4. He examined neither the lawyer nor the merchant's proposal.

5. The chair was bought at Johnson's and Webb's.

6. The fact of it being written in lead-pencil is against the acceptance of the article.

7. Direct the painter to number the hooks in the boys and girl's cloak rooms.

8. The steamer's time of arrival is largely dependent on the wind being favorable.

9. The bill is for three week's board.

10. Is there any probability of the committee reporting at this meeting ?

What is the difference in meaning between

"This is a picture of my friend" and "This is a picture of my friend's" ?

Notice carefully the following correct forms :

(a) His son-in-law's house.

(b) The Emperor of Germany's yacht.

(c) Somebody else's fault.

NUMBER OF THE VERB.

I. A verb must agree with its subject in person and number.

II. When the subject consists of two or more singular nouns connected by *and*, the verb must be plural.

III. When the subject consists of singular nouns connected by *or*, *either . . . or*, or *neither . . . nor*, the verb must be singular.

IV. A noun qualified by *each*, *every*, *either*, *neither*, *no*, *many a*, requires a verb in the singular.

V. When a noun is connected with another noun by such words or phrases as *like*, *with*, *as well as*, *in addition to*, the verb should agree with the first noun in number.

1. You receive, each week, I suppose, "The Bulletin," and so read all the local news that get into the paper.

2. The nature of the obstacles that obstruct life's pathway depend largely upon the occupation and position one holds in life.

3. Neither of the two are exactly to my taste.

4. The great interest and delight which scientific discoveries of the present day arouses, often leads us to conjecture what their reception would have been a few hundred years ago.

5. Every seat in the church and in the gallery were crowded.

6. Not one of the notices were distributed before four o'clock.

7. His description of the wonderful architecture and of

the numerous and beautiful halls and rooms of the building impress one with an idea of the magnificence of that ancient pile.

8. The odor of the roses refresh the sense.

9. At what hour does the services begin ?

10. The two varieties of triangles are always similar, no matter what the size of the triangles are.

11. A row of sharpened stakes, or palisades, defend the building.

12. It is an article which will please the intelligent patrons your firm everywhere secure.

13. You ask me, "What news?" I reply, "There are no news. Never were affairs so quiet here."

14. His talent was valuable only under that special conjuncture of circumstances which no longer exist.

15. Neither the father nor either of his two sons are permitted to enter the premises.

16. When I called, you was on the opposite side of the street.

17. Every one of these packages are addressed to him.

18. An engineer with a number of assistants were engaged to survey the tract.

19. The sister as well as the brother think that the property should be sold.

20. I did not observe whether either of them were there.

21. Each of the speakers have distinguished themselves.

22. It don't matter much whether you go to-day or to-morrow.

COLLECTIVE NOUNS.

If the subject is a collective noun, the verb should be in the singular when the *collection* only is thought

of, but in the plural when the *individual persons* or *things* of the collection are thought of.

In each of the following determine whether the singular or the plural verb should be used :

1. The mob $\left\{ \begin{array}{l} \text{was} \\ \text{were} \end{array} \right\}$ dispersed.
2. The mob $\left\{ \begin{array}{l} \text{was} \\ \text{were} \end{array} \right\}$ throwing stones.
3. The committee $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right\}$ ready to report.
4. The committee $\left\{ \begin{array}{l} \text{was} \\ \text{were} \end{array} \right\}$ divided in their opinions.
5. The jury $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right\}$ unable to agree upon a verdict.
6. The jury $\left\{ \begin{array}{l} \text{has} \\ \text{have} \end{array} \right\}$ returned, but $\left\{ \begin{array}{l} \text{has} \\ \text{have} \end{array} \right\}$ not yet agreed.
7. The strikers insist on the discharge of all the new men whom the committee $\left\{ \begin{array}{l} \text{employs} \\ \text{employ} \end{array} \right\}$.
8. He does not see that the public $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right\}$ tired of such management of the office.
9. The public $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right\}$ requested to register before visiting the other rooms of the building.
10. The large force of inspectors $\left\{ \begin{array}{l} \text{has} \\ \text{have} \end{array} \right\}$ been instructed to examine every stand in the city.
11. The large force of inspectors $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right\}$ to render individual reports to-day.

12. The regiment $\left\{ \begin{array}{l} \text{has} \\ \text{have} \end{array} \right\}$ stacked their muskets.
13. The regiment $\left\{ \begin{array}{l} \text{has} \\ \text{have} \end{array} \right\}$ captured the fort.
14. The school $\left\{ \begin{array}{l} \text{marches} \\ \text{march} \end{array} \right\}$ into the large hall.

PRONOUN AS SUBJECT.

A pronoun used as the subject of a verb should be in the nominative case.

1. He spoke to the boy whom he saw was lame.
2. There could be little doubt as to whom would become the victor.
3. You may pass by any whom you know will not welcome the suggestion.
4. Why were you and him so long in coming to an agreement?
5. We wish to employ a more efficient man than him.
6. Let me propose that you and me set out now.

PRONOUN AFTER THE VERB "TO BE."

The verb *to be* takes the same case of the pronoun after it as before it.

1. I was not notified, and if any one is to blame it is not me.
2. It was not her, but her sister that you met.
3. His dress resembled my father's, and at that distance I took it to be he.
4. It could not have been them that we saw.
5. That could not have been her.

6. After what was said, we understood it to be she.
7. Can it be him you mean?

AGREEMENT OF PRONOUN AND ANTECEDENT.

The pronoun and its antecedent should agree in number and person.

1. Mr. Morse and my father did business together; they understood each other, and each felt that they could trust the other.

2. Every one did all in their power to contribute to the unfortunate man's relief.

3. I do not see how one can very well lose their balance, in a car.

4. Usually there is a car on a train where one may smoke to their heart's content, and nobody hinder them.

5. Every one of us has as much work as we can possibly do.

6. The damage that rain or wind has done in their turn can hardly be estimated.

7. I believe that everybody, when discovering that time is lost on this road, leaves it as soon as they can.

OBJECT OF VERB OR PREPOSITION.

The object of a verb or a preposition is in the objective case.

1. Will they compel you and I to leave the station?

2. You will find little trouble in selecting from the great number of applicants they who will make good drivers.

3. We did not tell her who the package came from.

4. The lady in front of us addressed herself to a stout gentleman who I saw as I entered.

5. Please don't mention this, as it is entirely between you and I.

6. Who do you suppose I met yesterday?

7. There is a great difference between an entertaining speaker and he who regards himself as one.

RELATIVE PRONOUNS.

I. The relative pronoun *who* is applied to persons, *which* to animals and things, and *that* to persons, animals, or things.

II. The relative pronoun *that* is generally used after *persons* and *things* when spoken of together ; as, "The miners and their tools that we saw yesterday are gone to-day."

1. Instead of cheering the procession, the post-office clerks, which number thirty-five, howled and groaned.

2. The engineer has secured both the men and the money which he has so long been waiting for.

3. I know a dog who is more intelligent than many men.

THE INFINITIVE AND ITS SIGN "TO."

To, the sign of the infinitive, should not be separated from the verb by an adverb. The adverb modifies the whole expression, and should therefore be placed either before or after the infinitive.

1. A further point is to sedulously avoid corrections, erasures, and interlineations.

2. It is true that I directed him not to in any way interfere with the plumbing.

3. He could not manage to even be heard.

AUXILIARY VERBS.

Be careful that a participle or an infinitive, when understood after an auxiliary verb, forms with the auxiliary the correct verb-phrase.

EXAMPLE: "I never have, and never will attack a man for his opinions" should be "I never attacked, and never will attack a man for his opinions."

1. I am anxious for the time when he will talk as much nonsense to me as I have to him.

2. But the problem is one which no study has hitherto solved or probably ever will.

3. We are all likely to imagine that what is, always has, and always will be.

4. I doubt whether any one has, or would care to follow in his steps.

5. He ridicules the notion that truth will prevail; it never has and it never will.

SEQUENCE OF TENSES.

In dependent clauses and infinitives, the tense must be so used as to indicate the time relatively to the principal assertion.

EXAMPLES: "Under such conditions, it was the chairman's duty *to have ruled* the question out of order," should be "Under such conditions it was the chairman's duty *to rule* the question out of order."

"As I never *sailed* a cat-boat before, I took the precaution to reef the sail" should be "As I never *had sailed* a cat-boat before, I took the precaution to reef the sail."

1. I should have liked to have been introduced to him.

2. Mr. R. would have been pleased to have been present.

3. Were he still disposed to go there, my purse shall be open to him.

4. It was the clerk's duty to have informed each member of the meeting.

5. Who would have believed it possible to have received an answer from San Francisco in seven days?

6. She would have done better to have waited.

7. Jane said that she did hope you would have come earlier.

THE PRESENT TENSE.

I. The present tense is required in expressing present facts and universal truths.

II. In vivid narration, past events and scenes are often described as if actually before the writer. When the present tense is thus used instead of the past, it is called the *Historical Present*.

1. Where is Mary? I wish I knew what she was doing.

2. He said first that chlorine was a bleaching agent.

3. I cannot write, for I have forgotten what her address was.

4. Socrates believed that the soul was immortal.

5. His observation had convinced him that honesty was the best policy.

6. I could not recall where Freiberg was situated.

7. We learned in the last lesson that water was composed of two gases, hydrogen and oxygen.

8. Longfellow said that life was real, life was earnest.

ADJECTIVES AND ADVERBS.

Adjectives should not be used where adverbs are required, nor adverbs where adjectives are required.

1. Where the narrative is most interesting, the sentences are extra short.
2. The tree is about that high, I should judge.
3. He is reported to be some better.
4. It was not his fault, and he felt badly when he learned that he was blamed.
5. He who purposely injures another must feel contemptibly.
6. All the brothers are remarkable tall.
7. Yesterday was an exceeding cold day for the middle of April.
8. He was scarce sixteen years of age when he went to sea.
9. Five hundred dollars is the now estimate of what will be required to complete the work.
10. Be particularly cautious just before you drive over the bridge, as the caving of the earth has made one spot real dangerous.
12. One is amazed to see how ridiculous and inappropriate some people are dressed.

DOUBLE NEGATIVES.

In expressing a denial do not use two negatives.

1. Customers must not be sent to the superintendent's office under no consideration.
2. Neither Mr. Goss nor nobody else knows just how the fire originated.
3. I do not purpose to repair the house, neither this year nor the next.
4. Nothing has never seemed to affect him so much.

Sentences like the following are allied to those above:

5. The law doesn't allow only one day's notification.
6. He doesn't now scarcely ever go out evenings.
7. I don't hardly believe he will sell a part of the lot.
8. We cannot have but ten dollars to be expended by our committee.

"SHALL" AND "WILL."*

I. *Shall* should be used in the first person, and *will* in the second and third, to indicate what is going to take place.

A good rule for the pupil is, "*Learn to say, 'I shall,' 'I should,' 'We shall,' and 'We should.'*"

EXAMPLES: I shall be at liberty this afternoon.

You will find the river very much swollen.

The election will occur next Tuesday.

II. *Will* should be used in the first person, and *shall* in the second and third, to express promise or determination on the part of the speaker.

EXAMPLES: I will meet you at the depot.

You shall not associate with him.

He shall return your book.

III. In asking a question, use *shall* or *will* according as the one or the other is expected in reply.

Will cannot be used in the first person to ask a question.

EXAMPLES: Shall you be ready at five o'clock?

Will you do me the favor to call?

* Only the main distinctions and sources of error are given here. A more exhaustive treatment of this difficult subject may be found in Bain's *Higher English Grammar and Composition Grammar*, and in Sir E. W. Head's *Shall and Will*.

IV. In quoting the words of another, use *shall* or *will* according as the one or the other would be used by the person quoted, if he were speaking.

EXAMPLES: He says he shall vote for the best man.
He says he will go if you insist upon it.

“SHOULD” AND “WOULD.”

The uses of *should* and *would* correspond in general to those of *shall* and *will*. Most cases can be tested by changing *should* to *shall* and *would* to *will*, and applying the foregoing rules.

1. Trusting that I will soon hear from you, believe me yours truly.
2. But I will doubtless find some person on the premises who can inform me.
3. If we investigate the matter, we will ascertain exactly the cause.
4. Will I get your mail as I come by the post-office?
5. In one week more we will probably finish the contract.
6. He ought to have known that we would be left.
7. I would be humiliated, I would be embarrassed by such an act.
8. I would like to know to whom this umbrella belongs.
9. Let the printer transfer those lines to the next page, and we will have no further difficulty.
10. We will readily grant the truth of this statement, when we look over the pages of history and see how few great writers there have been.
11. Will you have to write another letter?
12. He says he will not be at the opera this evening.

13. We would be glad to publish your book.
 14. If my health were better, I would be glad to go.

What is the meaning of each of the following?—

- (a) The play is to be given to-night. Will you go?
 (b) The play is to be given to-night. Shall you go?
 (c) She declared she would resign.
 (d) She declared she should resign.
 (e) Shall he call if the rain ceases?
 (f) Will he call if the rain ceases?

SUBJUNCTIVE MOOD.

I. In expressing a future contingency, a supposition implying the contrary, a mere supposition with indefinite time, or a wish, the verb should be put in the subjunctive mood.

- EXAMPLES:** 1. I am to undertake it if he fail.
 2. If we had a copy, we should be glad to lend it to you.
 3. Unless he were fully prepared, it would be rash in him to make an attempt.
 4. I wish he were more considerate.

II. In expressing a conditional circumstance assumed as certain, the verb should be in the indicative.

EXAMPLES: 1. If she was there (as you now say and I believe), I did not see her.

2. If your brother is ill, he should be sent home at once.

The indicative is very often used to indicate a mere supposition, where the subjunctive is theoretically more correct.

State whether the subjunctive or the indicative should be used in the following, and why:

1. If he was only here, we could set out to-night, and thus gain twelve hours' time.
2. Please do not think of me, for if I was tired I should suggest that we postpone the excursion till to-morrow.
3. We both very much wish the weather was fine this afternoon.
4. Whether the man is honest is uncertain.
5. Whether the accident be due to the boy's negligence or not, his wounds must be dressed immediately.
6. If he was to come to me, I would help him.
7. If he give his promise, you may rely upon it.
8. I would accept the offer quickly if I was he.

ADDITIONAL RULES.

Do not use *or* as the correlative of *neither*.

When the correlatives *either . . . or, neither . . . nor, whether . . . or, not only . . . but also*, are used, each correlative must be followed by the same construction.

EXAMPLE : "He neither saw the agent nor his clerk" should be "He saw neither the agent nor his clerk."

Avoid using *like* as a conjunction in place of *as* or *as if*.

EXAMPLE : "He writes like I do" should be "He writes as I do."

Avoid using *It seems as though, I feel as though, for It seems as if, I feel as if*.

Do not use the adverb *very* before a past participle.

EXAMPLE : He is very delighted with the result.

Do not use *but what* in place of *but that*.

EXAMPLE: "I don't know but what I have made a mistake" should be "I don't know but that I have made a mistake."

1. I shall neither go to London or to Paris.
2. From the way the clouds are gathering it looks as though it were going to rain.
3. They act like they were lords of creation.
4. You are very wearied by your journey.
5. I am neither an ascetic in theory or practice.
6. Homer was not only the maker of a nation, but also of a language and a religion.
7. There is no doubt but what he will be here to-day.

MISCELLANEOUS EXAMPLES.

1. I care not how many supporters the plan has, it is neither a wise or economical one.
2. On the west side of the factory, another chimney has just been built fifty foot high.
3. When a square is divided into triangles in that way, what kind of triangles are formed?
4. Haven't you never yet received that certificate?
5. I either saw a robin or an oriole in that tree.
6. There are many other as interesting occurrences on which I should like to have dwelt.
7. The number of lots sold vary from six to ten a day.
8. I will make him to understand that fair dealing is expected of him.
9. Neither his action nor what he professes to be show that he is sincere.
10. Whom did you tell me this gentleman was?
11. The joy and pride that a discoverer of the nine-

teenth century experiences, and the praises and honors which are heaped upon him, creates a desire to know if he would have experienced the same feeling had he lived in the fourteenth century.

12. Now if there $\left\{ \begin{array}{l} \text{was} \\ \text{were} \end{array} \right\}$ only a window in my room looking out upon northern scenes, I should have a view from all points of the compass.

13. The "Canterbury Tales" were written by Chaucer.

14. The settlement of that claim has given me more trouble than I met with in the whole settlement of the estate.

15. Will you see that the coal-ashes is not spilled on the grass?

16. The ore is good. I have used some of it myself some years ago.

17. I know that none of my girls are an advocate of such ideas.

18. He admonished the jury to carefully consider the testimony on both sides.

19. Travelling by the south road at this season of the year is more preferable than by the north road.

20. Please say I should be greatly obliged to him if he will lend me the first number of the magazine.

21. None, I feel confident, is more kindly disposed toward the enterprise, nor more willing to contribute, than him.

22. The sport too often is based upon some one ridiculing another.

23. There is generally several men about the station to transfer baggage.

24. There are no tenement-houses in that city. Everyone has a house and lot to themselves.

25. More short sentences are used than by most any writer.

26. She was known to have been a servant in that house.

27. Prince David of Scotland was really in the Crusader's army.

28. One cannot form any opinion of her the first time they meet her, as she says very little.

29. I fear that ten years hence I will regret that I did not accept the position my uncle offered me.

30. Put a border around the bed about that wide.

31. The roof leaks bad.

32. It was a question whether he ought to have been a watchmaker, lawyer, or minister.

33. This large volume, together with the smaller ones that accompany it, were purchased when I began to study the subject.

EXAMPLES OF FAULTY ENGLISH SET FOR CORRECTION IN THE HARVARD EXAMINATION PAPERS.

1. There was little doubt but what she was poisoned, but nobody knew where it was bought.

2. Molière's plot and idea is often taken from other writers, which he does not attempt to deny.

3. By the constitution of the United States, a legislative, executive, and judicial department is established. The legislative department consists in two houses. The members of the lower house are elected by popular suffrage and the number of representatives are apportioned among the several States according to their population.

4. He believed in making the States one in regard to foreign affairs, but that in regard to petty matters each State was to completely control its own administration.

5. Troop A, the cavalry of the force, was only organized a few years ago. It is as well equipped as if it was a part of the regular army.

6. If you are home this afternoon I would be happy to call.

7. He has now been three years in the ministry, and is very pleased with that avocation.

8. Would not Shakespeare have been likely to at least have heard of these savages?

9. Neither he nor his father were educated to be lawyers.

10. He claimed that Smith, whom he supposed was an American, had written him a letter.

11. I suppose that the purpose of inaugurating those games were the promotion of physical culture.

12. I never have and I hope I never will see him.

13. I think I will be able to pay you within a week, for I am liable to receive \$500 from my father any day.

14. I do not know but what I ought to have been clearer.

15. The United States are not bound to a treaty entered upon without its authority.

16. The vote of the trustees on the resolution sustaining President Bartlett was 6 in the affirmative, 4 in the negative, with one member of the board absent, whom it is claimed by the opposition would have voted in the negative.

17. Neither Senators Dawes nor Hoar were in their seats to-day.

18. He folded it and put it in his breast pocket and laid down once more, and it was not referred to again.

19. She was a good deal hurt, and her hand so severely injured that unless she has the forefinger amputated, she will entirely lose the use of it.

20. If I were old enough to be married, I am old enough to manage my husband's house.

21. The novel itself, as most all of Sir Walter Scott's are, is especially interesting.

22. After a time, she with her aunt and a guide and Quentin are sent away to a castle.

23. In the purity of his life and actions, as well as in the sheer force of character, he is unequalled by none.

24. A woman who voted differently than her husband did would be an exception.

25. As the book goes on Dickens began to see the strong and good points in his people's characters, and to unconsciously pass over their weak points.

26. New strata is laid down on the sea floor much more quickly than on land.

27. If the tariff were taken off of wool, we would be obliged to close our mills on account of foreign competition.

28. All that they could see of the invisible one were his boots.

29. It prevents him bending the elbow more than a little ways.

30. Brandy sets in motion the functions of the body that fatigue or emotion have paralyzed.

CHAPTER XI.

CAPITALS.

READ the following extracts and examples and notice the use of capital letters.

“Our excursion to Vesuvius was delayed for some days to await the arrival of the Franklin, which was to bring us the lieutenant who was our travelling companion in Germany last summer, and who wished to make the ascent in our company. At length, on Thursday, the firing of heavy guns told us that the great ship was coming into the harbor. . . . The Franklin is the flag-ship of our European squadron, and bears the flag of Admiral John L. Worden, the gallant officer whose courage and skill in fighting the Monitor against the Merrimack in Hampton Roads in 1862, saved the country in an hour of imminent peril.” *

“After the long silence of the desert, it was strange to hear the voice of the sea. It was Homer’s sea—the only sea of romance and fame—over which Helen sailed and the Argonauts, out of which sailed Columbus. It was St. John’s sea and Alexander’s—Hadrian’s and the Crusaders’.

* “From the Lakes of Killarney to the Golden Horn,” by HENRY M. FIELD, D.D.

Upon its shore stood Carthage, and across its calm the syrens sang.

These fames and figures passed. But the poet's words remain :

‘ I love all waste
And solitary places, where we taste
The pleasure of believing what we see
Is boundless as we wish our souls to be.’ * *

“ When the old masters, after painting the Virgin Mary, venture on an ideal of our Lord himself, they are less successful, because the subject is more difficult. They attempt to portray the Divine Man; but who can paint that blessed countenance, so full of love and sorrow? that brow, heavy with care, that eye so tender? I have seen hundreds of *Ecce Homos*, but not one that gave me a new or more exalted impression of the Saviour of the world than I obtain from the New Testament. But if it seems almost presumption to attempt to paint our Saviour, what shall we say to the introduction of the Supreme Being upon the canvas? Yet this appears very often in the paintings of the old masters. I can but think it was suggested by the fact that the Greek sculptors made statues of the gods for their temples. As they undertook to give the head of Jupiter, so these Christian artists thought they could paint the Almighty! Not unfrequently, they give the three persons of the Trinity, the Father being represented as an old man with a long beard, floating on a cloud, the Spirit as a dove, while the Son is indicated by a human form bearing

* “ From *The Howadji in Syria*,” by GEORGE WILLIAM CURTIS.

a cross. Can anything be more repulsive than such a representation! These are things beyond the reach of art."

HENRY M. FIELD.

One winter that I spent in the North, I saw the play acted several times; and O delightful recollection, how I enjoyed it! It was so sparkling. For months afterward, I threw quotations from it into my conversation. This sentence, "Well, I was greatly fluttered, to be sure," I fear I very much abused.

In exchanging some goods for other goods, there arises the question, How much of one kind shall be given for so much of the other?

4 Spring Street, New York,

July 7, 1891.

Mr. James Gordon,

Kent's Hill, Maine.

Dear Sir:

Your letter of the 6th inst. was received to-day, and the books ordered will be shipped to-morrow afternoon.

Yours truly,

William H. Allen.

Bridgeport, Conn.

Dec. 29, 1891.

My dear Smith :

I have carefully read your essay. Let me suggest that, if you have the time, you rewrite the part upon the Reformation, and devote but two pages to it.

Most sincerely yours,

James F. Fowler.

Read the following directions for the use of CAPITAL LETTERS, and tell why each capital is used on pages 1, 2, and 3.

1. First Words.—*The first word of every sentence and the first word of every line of poetry should begin with a capital.*

2. Proper Nouns, etc.—*Proper nouns, words derived from them, and nouns used as proper names, should begin with a capital.*

EXAMPLES.—Christian; Sidney Street; Red River of the North; Great South Bay; Lake Erie.

3. I and O.—*The words I and O should always be capitals. The word "oh" should not begin with a capital, except at the beginning of a sentence.*

4. The Words North, South, etc.—*The words North,*

South, East, and West, when used to denote parts of the country should begin with a capital.

5. Names of Months, etc.—*The names of months, days of the week, but not of the seasons, should begin with capitals.*

6. Titles.—*Titles of honor or office, whenever they are applied to a particular person or when they precede a proper name, should begin with a capital.*

EXAMPLES.—Senator E. L. Sampson ; Attorney-General Taft ; Vice-President Morton.

In the afternoon, Mother called upon Aunt Mary.

7. Quotations and Direct Questions.—*The first word of a direct quotation or a direct question should begin with a capital.*

EXAMPLES.—The poet Virgil was right when he said, “Happy is he who knows the causes of things.”

The only question is, therefore, Was that a wise act?

8. Names of the Deity.—*All names of the Deity should begin with a capital.*

9. Names of the Bible.—*All names of the Bible and of books or parts of it should begin with capitals.*

10. Important Events, etc.—*The names of important events in history should begin with capitals.*

EXAMPLE.—The Civil War ; the Reformation.

11. Abbreviated Words.—*An abbreviated word usually begins with a capital.*

12. The Words Sir, Friend, etc.—*In a letter, the words Sir, Friend, etc., of the address, and the first word of the complimentary phrase at the end, should begin with capitals.*

13. Titles of Books.—*In the titles of books or the headings of essays, etc., all nouns and other important words should begin with a capital.*

EXAMPLES.—Methods of Assisting the Working Classes in the Enforcement of their Legal Rights; The Growth of Manufacturing since the War.

Address to the Voters of the United States.

14. Personification.—*Names of objects spoken of as persons, or personified, frequently begin with capitals.*

EXAMPLE.—“My village, I think, is a special favorite of Summer. Every window-sill in it she touches with color and fragrance; everywhere she wakens the drowsy murmurs of the hives; every place she scents with apple-blossoms.”

EXERCISE FOR DICTATION.

“In the old days when I first travelled in the south of Europe, Nice was an Italian town. It belonged to the small kingdom of Sardinia. But in 1860, as a return for the help of Napoleon in the campaign of 1859 against Austria, by which Victor Emmanuel gained Lombardy, it was ceded with Savoy to France, and now is a French city. I think it has prospered by the change. It has grown very much, until it has some fifty thousand inhabitants. Its principal attraction is as a winter resort for English and Americans. There are a number of Protestant churches, French and English. The French Evangelical church has for its pastor Rev. Leon Pilatte, who is well known in America.”

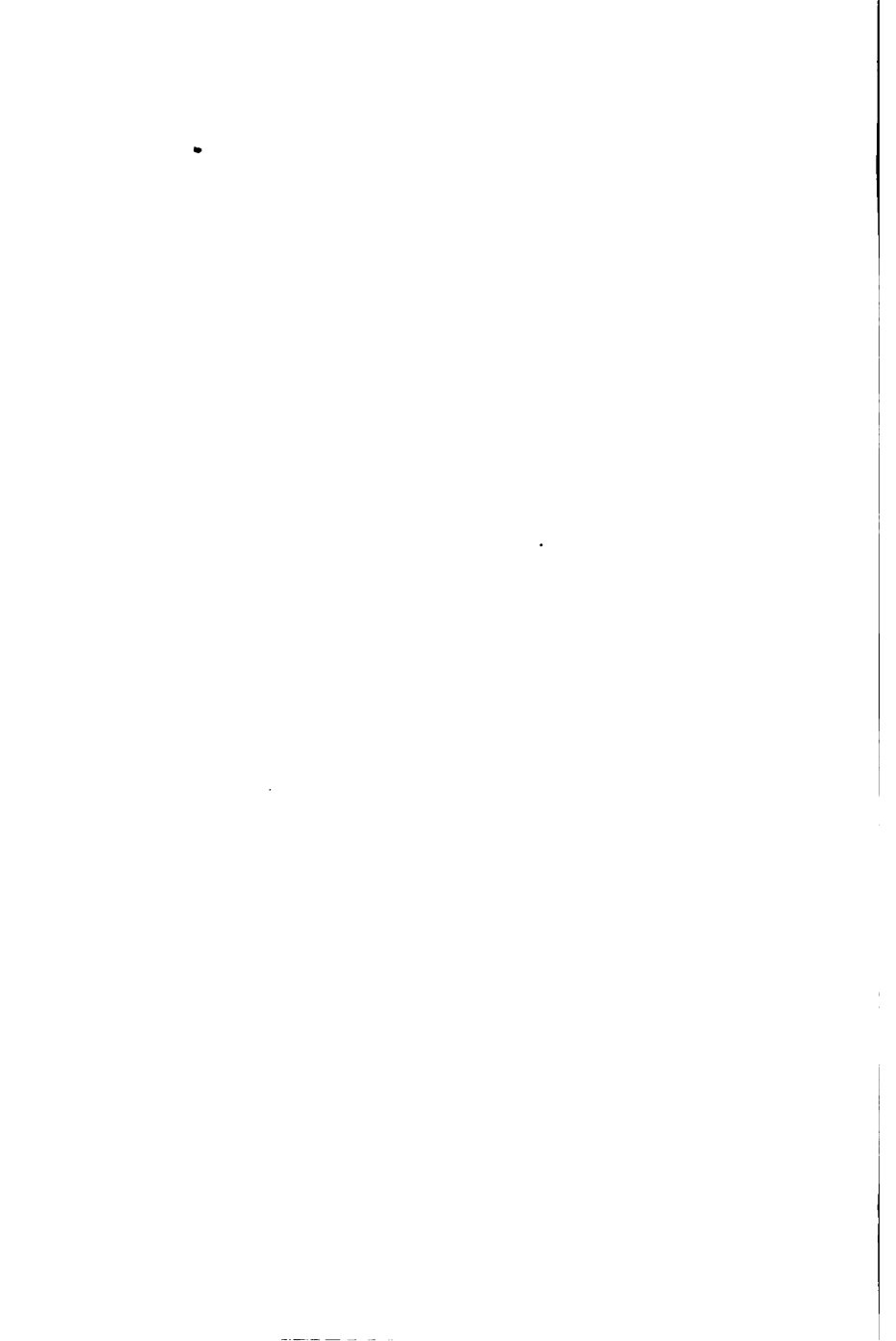
HENRY M. FIELD.

Give reasons for the capitals used in the following :

“On the morning of the sixth day we passed the island of Perim, which guards the gates of the Red Sea, and during the day passed many islands, and were in full sight of the Arabian coast, and at evening touched at Aden. Here the heat reaches the superlative. In going down the Red Sea, one may use all degrees of comparison—hot, hotter, hottest—and the last is Aden. It is a barren point of rock and sand, within twelve degrees of the Equator, and the town is actually in the crater of an extinct volcano, into which the sun beats down with the heat of Nebuchadnezzar’s furnace. But the British Government holds it, as it commands the entrance to the Red Sea, and has fortified it, and keeps a garrison here. However, it mercifully sends few English soldiers to such a spot, but supplies the place chiefly with native regiments from India. All the officers hold the place in horror, counting it a very purgatory, from which it is paradise to be transferred to India.” *

NOTE.—After thorough discussion of the capitalization of this extract, let the class write it from dictation.

* From “Egypt to Japan,” by HENRY M. FIELD.



APPENDIX A.

RULES FOR PUNCTUATION.

THE COMMA.

FOR convenience of reference the rules developed in Chapter I are here grouped by topic. The original numbering has been retained on mnemonic grounds.

1. Words or Phrases in Series.—Words or phrases in the same construction, forming a series, are separated by a comma when the conjunction is omitted. If the conjunction is expressed between the last two members of a series, the comma is placed there also.

2. Inserted Expressions.—When an expression which naturally belongs in some other part of a sentence is put at the beginning, so as to be noticeably out of place, it is followed by a comma.

3. Intermediate Expressions.—Intermediate expressions, when they come between the closely related parts of a sentence, are set off by commas.

12. Explanatory Expressions.—Explanatory expressions are generally separated from the rest of the sentence by commas.

7. Contrasted Expressions.—Contrasted expressions are separated by a comma.

17. Parenthetical Expressions.—Expressions used parenthetically should be separated from the rest of the sentence by commas.

11. Clauses of a Compound Sentence.—When the independent clauses of a compound sentence or the parts of a compound predicate are not closely related in thought, they are usually separated by commas.

9. Ellipsis.—An ellipsis is frequently indicated by a comma.

6. Words in Pairs.—When a series of words is arranged in pairs a comma is placed after each pair.

4. Words in Apposition.—Words or phrases in apposition are set off by commas.

15. Nouns of Address.—A noun of address is set off by commas.

24. (b) Terms connected by "Or."—Terms connected by *or* and having the same meaning are separated by commas.

3. Words Repeated for Emphasis.—When a word is repeated for emphasis, the two words are separated by a comma.

13. Absolute Phrases.—Absolute phrases are set off by commas.

26. Proposition used as Subject.—A proposition forming the subject of a verb is set off by a comma.

18. Dependent Clauses.—A dependent clause not closely related to the word it limits, is separated from it by a comma.

19. Relative Clauses not Restrictive.—A relative clause when not restrictive is separated from the rest of the sentence by commas.

31. The Words "Voted," "Resolved," etc.—A comma is sometimes placed after the words *Voted, Resolved, Ordered*. A colon may be used.

THE SEMICOLON.

14. Subdivided Members of a Compound Sentence.—A semicolon is placed between the principal members of a compound sentence when the lesser elements are separated from each other by commas.

21. Clauses having a Common Dependence.—When several clauses have a common dependence upon another clause, they are separated from each other by semicolons.

28. Clause of Reason Introduced by "For."—A clause of reason introduced by *for* is generally preceded by a semicolon.

29. "Namely," "As," "Viz.," etc.—When *namely, as, viz., to wit,* and *that is* introduce examples, illustrations, or an enumeration of particulars, they are preceded by a semicolon and followed by a comma.

THE PERIOD.

10. Abbreviations.—A period is placed after an abbreviated word.

THE DASH.

5. General Term preceding Particulars.—When a general term precedes several particulars, and *namely* or *as* is omitted after the general term, it is generally followed by a dash. Sometimes a semicolon is used instead.

22. Particulars followed by General Term.—A comma and a dash are used between several particulars and a

general term when the particulars precede the general term.

27. Dash Used to Mark Break in Sentence.—The dash is used where there is a sudden break in a sentence, or a suspension of the thought.

MARKS OF QUOTATION.

16. Direct Quotations.—A direct quotation is inclosed in quotation-marks, and may be preceded by a comma; but if it is introduced in a formal manner, it is preceded by a colon.

20. Quoted Titles.—When the name of a book or a paper is quoted, it is inclosed in quotation-marks.

PARENTHESIS-MARKS INCLOSING INTERROGATION-POINT.

25. Interrogation-point within Parenthesis-marks.—An interrogation-point within parenthesis-marks ridicules or questions what precedes.

BRACKETS.

30. Inserted Expressions.—The brackets are used to inclose an expression inserted by another for explanation or correction.

APPENDIX B.

MARKS USED IN CORRECTING COMPOSITIONS.

IN correcting compositions, much labor is saved by calling the writer's attention to particular points in which he has failed. For this purpose the following list of abbreviations and signs will be found convenient:

- Amb.. Ambiguity.
- B. T.. In bad taste.
- Cap.. An error in capitalizing.
- Cl.... Not clear.
- Con.. Lack of connection with the subject or with the context.
- Const. Faulty construction.
- D.... Violation of purity, propriety, or precision of diction.
- δ.... Omit the point, letter, word, or phrase through which a mark is drawn.
- MS.... Bad manuscript. Re-copy.
- Re-c.. Re-cast sentence.
- Seq.. Sequence of tenses not observed.
- Sp ... Misspelled word.
- Syn... Not grammatical.
- tr.... When a word or phrase is to be transposed, denote it by drawing a continuous line above one and below the other, and writing "tr." in the margin.

- U..... Lack of unity.
- ?..... Query. If the truth or correctness of a statement or word is questioned, draw a line under the part queried and put an interrogation-point in the margin.
Indicate ambiguous pronouns by drawing a line out from them, and making an interrogation-point at the end of the line.
- Write as one word ; as, cau(not, an(other.
- ^.... Word or letter omitted.
- #..... Some fault so obvious that it need not be stated.

APPENDIX C.

ADDITIONAL MATERIAL FOR COMPOSITIONS.

Complete the following Stories:

A BOY'S SERVICE.

"Speed boldly, Jean; the safety of God's elect depends on thy fleetness and courage," said a French peasant-woman, as, standing at the door of a hut perched over a gorge in the Cevennes mountains, she bade farewell to her young son. He, mounted on a small white pony, looked fearlessly out of his bright blue eyes, and, tossing back his abundant tresses of fair hair, bent to kiss the mother's hand; then descending a steep, winding path, over which his intelligent animal picked a slow, sure footing, the young rider disappeared in the dark aisles of a pine forest.

Jean Cavalier was ten years old; his cradle had been rocked to the howl of mountain storms; he was accustomed to scale heights with fearless agility, being sure-footed on paths that only the mountain-born could safely tread, and he now dauntlessly faced a hazardous ride and the peril of imprisonment to save . . .

JESSIE'S HEROISM.

One summer afternoon during Scotland's struggle for independence, a little cottage girl called her dog Yarrow, and started out with him for a run on the moors. When out of breath she dropped, laughing, on the ground.

Suddenly the child started, for there was a movement in the low bush at her side, and a tall man in green arose from the earth. Smiling kindly, he bade the child have no fear. "He who is suffering so much for dear Scotland's sake," he said, "would never harm one of her children." "Sire, art thou Wallace?" asked Jessie, half doubtfully. "And if I am?" he answered smiling.

"Then I pray thee, let me kneel."

"It needs not," Wallace said kindly, and for several minutes gazed thoughtfully at the child. "Wouldst thou save Wallace's life?" he asked at length. "If I could, sire," she answered simply.

"Listen, then," he began, placing his hand upon her hair: "the English have put a price on my head and are even now searching for me. Here I must hide until the danger is past," and pushing aside the thick bushes he revealed the entrance to a cave. "My child, for three days I have not tasted food. Couldst thou, without mentioning that thou hast seen me, bring a basket of food at evening?"

"I will try," answered Jessie, with grave sincerity.

"And, child," continued Wallace sternly, "thou must promise never to reveal that thou hast seen me." "I will promise never to tell anyone," said Jessie, half frightened. "Then farewell, and remember that the life of Wallace is in your hands."

"Have I done right?" he murmured, "to trust the destiny of Scotland to so young a child?" Then he pushed the bushes apart and entered the cave. Jessie walked thoughtfully homeward, and when she came in sight of the cottage she noticed her mother standing in the doorway talking to three English soldiers. "Ah!" exclaimed one,

as Jessie tried to slip by them unperceived, "here is a youngster who has been roaming about. Have you happened to see a tall man dressed in green on the moors?" Jessie turned pale but made no reply. "Here is a clue!" cried the man in triumph. "Now, youngster, tell what you know or it will be worse for you!" "Answer the gentleman," commanded the frightened mother.

"I cannot tell," Jessie said in a low tone. . . .

Write a story from this picture.



THE SERF'S REVENGE.

Among the residents on the Russian frontier at the time of the Polish revolution was a nobleman named Dolaeff.

Like many others he secretly favored the cause of the Poles, while professing to remain neutral. This nobleman was not at all liked by the serfs on his estate, because of his cruelty and extortion. He always demanded the last copeck upon an agreement, and no plea of sickness or bad harvests caused him to relent.

Ivan Stepanoff was one of the most intelligent serfs on the estate, and as he was well-to-do in worldly affairs, Dolaeff, who often lost hands at cards, frequently borrowed money of him. One day after a loss of this kind the master sent for Ivan, and asked him for a large sum of money. Ivan protested that he had not that amount and could not raise it. Thereupon, in a fit of anger, Dolaeff with a blow felled him to the ground. He then turned away, but not before he had heard the serf mutter, "I will have my revenge."

A week later, Dolaeff was arrested on the charge of concealing rebels on his estate. He was taken to the nearest Government town, tried, found guilty, and sentenced to Siberia for life. At the time of the trial, Ivan was not to be found, but was soon afterward drafted into the Russian service. Here he distinguished himself by so great skill and bravery that he came under the notice of the Czar, who was so well pleased with him that he said to Ivan, "Ask any favor you choose, and I will grant it, provided it is not too great."

Ivan busied himself in preparing a paper, and then tremblingly presented it to the Emperor. The Emperor glanced a moment at the document, frowned, and turned away. . . .

THE HAUNTED CASTLE.

Not many generations ago, it was commonly believed that there were such places as haunted houses, and that dire misfortune befell those who dared to live in them. Everybody at this day knows that ghosts and spectres do not really exist, but are conjured up by the imagination when the mind is greatly excited. In past times, however, this belief in haunted houses was often encouraged by designing men in order that they might deter people from discovering the evil practices they carried on in old houses. It was, therefore, often very dangerous to sleep in a house that was said to be haunted.

When the Duke of Villars was a young man, it happened that the king sent him into Germany on business of importance. On his journey back he was overtaken one day just at nightfall by a violent storm. The only shelter open to him was in a small village consisting of a few miserable hovels. Seeing, however, at a short distance, a ruined castle, he inquired of the villagers if he might not pass the night there, as it seemed to promise a more agreeable lodging. They told him in reply that no one dared to go there after nightfall, because the castle was haunted by some fearful-looking spectres.

The young duke laughed aloud at this reply. "I should like to see those spectres," said he. And he ordered his servants to remain in the village, and taking his sword with him, he went alone to the castle.

In the middle of the night a terrible noise was heard. . .

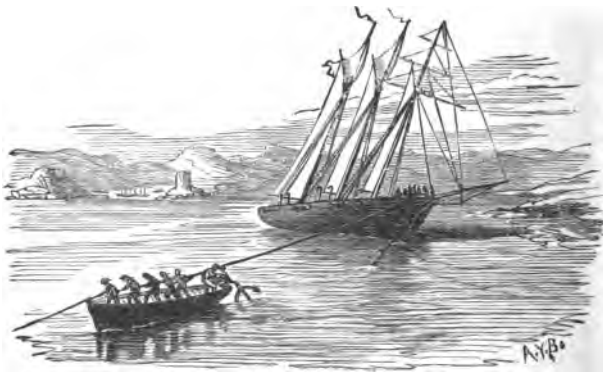
THE THREE VASES.

An eastern king once summoned his three sons into his presence, and placing before them three vases—the first of

gold, the second of amber, and the third of common clay, bade the eldest choose which seemed to him most valuable. After a little hesitation, he chose the vase of gold. Then the king bade the second son choose from the remaining two, and he immediately selected the vase of amber. For the youngest son there remained only the vase of clay. When the boy had taken that, the king said, "Let the philosophers enter and tell my sons which of them has chosen the most valuable vase."

Accordingly, the wise men entered and the vases of gold and of amber were opened. In the first was simply a piece of paper on which was written "Glory." In the second there was likewise a piece of paper with the word "Fame" written upon it. The philosophers disputed much on the comparative value of these two until at length the eldest of them all said, "My brothers, there is still a vase to be opened. Why decide between these two without knowing the gift of the third?" . .

Write a story from this picture.



APPENDIX D.

BRIEF BIOGRAPHICAL NOTES.

THESE notes touch only authors from whose writings extracts are included in the volume.

ABBEY, HENRY, whose poems possess a marked individuality of style, simplicity, as well as freshness of thought, was born at Rondout, N. Y., in 1842. His studies were finished at the Kingston Academy. His first volume of poems was published in 1862, and his complete poems in 1885. He now resides at Kingston.

BRYANT, WILLIAM CULLEN, poet and publicist, was born in Cummington, Mass., in 1794 and died in 1878. He early displayed a taste for versification, and his "Thanatopsis," written when he was not yet nineteen years of age, proved him an unexcelled priest and interpreter of nature. Ten years spent as a successful lawyer served only to turn him decisively to literature. He became editor of the *New York Review*, and later of the *Evening Post*. Though a journalist of the highest merit, it is as a poet that he will ever be honored and loved.

Read "To a Waterfowl," "Inscription for the Entrance to a Wood," and "The Evening Wind."

BURTON, RICHARD E., whose poems during the last few years have attracted wide attention, was born in Hartford,

Conn., in 1859. After graduation from Trinity College he pursued a post-graduate course in Johns Hopkins University, teaching there a short time after receiving his doctor's degree. He was next editor of *The Churchman*, and then went abroad for a year, keeping up newspaper and magazine work. At present he is the literary editor of the *Hartford Courant*.

CURTIS, GEORGE WILLIAM, editor, orator, and essayist, was born in Providence, R. I., in 1824. He early entered mercantile life, but left it after one year to return to his studies. In early manhood he enjoyed the society of Emerson, Hawthorne, Margaret Fuller, and others of literary tastes. In 1846 he went abroad, studied in Germany, and travelled in the south of Europe and the Orient. In 1850 his "Nile Notes of a Howadji" was published. His style is graceful and polished. He died at Staten Island, New York, in 1892.

Read the "Potiphar Papers."

FIELD, HENRY M., editor of the *New York Evangelist* and a distinguished traveller, was born in 1822, at Stockbridge, Mass., a beautiful village among the Berkshire Hills. Graduating from Williams College, he studied theology and preached till 1854, when he became editor of the *Evangelist*. His books of travel are remarkable for the freshness and originality of their description and comment, and for their easy and graceful style.

Read "From the Lakes of Killarney to the Gold Horn."

FIELDS, JAMES T., noted for his wide acquaintance with English and American writers of his day, was born in Portsmouth, N. H., in 1817. For several years he was editor of the *Atlantic Monthly*, and was also a partner in

a celebrated Boston publishing house. He died in that city in 1881.

Read his "Yesterdays with Authors."

HAWTHORNE, NATHANIEL, ranks as one of the great masters of English prose. He was born at Salem, Mass., in 1804 and died in 1864. He was graduated from Bowdoin College, Longfellow, Franklin Pierce, George B. Cheever, and John S. C. Abbott being fellow-students.

In clearness, beauty, and finish of style, in analysis of character, and in imaginative power he has no rival among American writers.

Read the "Twice-told Tales" and "The House of the Seven Gables."

HOLMES, OLIVER WENDELL, the poet-physician, was born in Cambridge, Mass., in 1809. After graduation at Harvard College in 1825, he studied medicine, and occupied successively the chair of Anatomy in Dartmouth College and in Harvard. Not only has his medical skill won him renown, but his literary genius has instructed and entertained multitudes of readers with its humor, its pathos and poetic fancy.

Read "My Hunt after the Captain" and "The Guardian Angel."

HOWARD, BLANCHE WILLIS, a remarkably spirited writer, was born at Bangor, Me., in 1847. The freshness and originality of her first novel, "One Summer," at once made her popular. Her next work, "One Year Abroad," made her still more popular. She is now Mrs. Teuffel, and resides in Stuttgart, Germany, where she edits an English magazine.

Read "One Summer."

HUGHES, THOMAS, who became widely known through his book "Tom Brown's School Days," was born in Berkshire, Eng., in 1823. Like Charles Kingsley he espoused the cause of the working-classes. His "Tom Brown at Oxford" is a sequel to "Tom Brown's School Days."

Read "Tom Brown's School Days."

IRVING, WASHINGTON, was born in New York City in 1783, and died at "Sunnyside," on the banks of the Hudson, in 1859. He was the first great American writer, and his clear, fluent style has exerted a marked influence upon American letters. He is loved for his geniality, his refinement, his tender pathos, his quiet humor. His "Sketch-Book" has become an English classic.

Read "The Sketch-Book" and "Knickerbocker's History of New York."

KINGSLEY, CHARLES, a clergyman of wide influence, a novelist, and a poet, was born in Devonshire, Eng., in 1819. The sufferings and trials of the working-classes enlisted his interest and sympathy, and he labored and wrote to improve their condition. His principal novels are "Alton Locke," "Yeast," "Hypatia," and "Westward Ho." He died in 1875.

Read "Westward Ho."

LONGFELLOW, HENRY W., the most popular and widely known of American poets, was born in Portland, Me., in 1807. Shortly after his graduation from Bowdoin College he spent three years and a half in Europe in order to qualify himself for the chair of modern languages to which he had been called in his *alma mater*. After teaching six years at Bowdoin, he was made professor of

modern languages and of letters at Harvard University. He died in 1882.

Read "Evangeline" and "Morituri Salutamus."

SILL, EDWARD ROWLAND, whose passionate love of nature gives his poems a subtle charm, was born in Windsor, Conn., in 1841. At twenty he was graduated from Yale College, taught in an academy in Ohio, later in the Oakland High School, and in 1874 became professor of English Literature in the University of California. After several years he returned to the East, and devoted himself more fully to literary work. He died at Cuyahoga Falls, Ohio, in 1887.

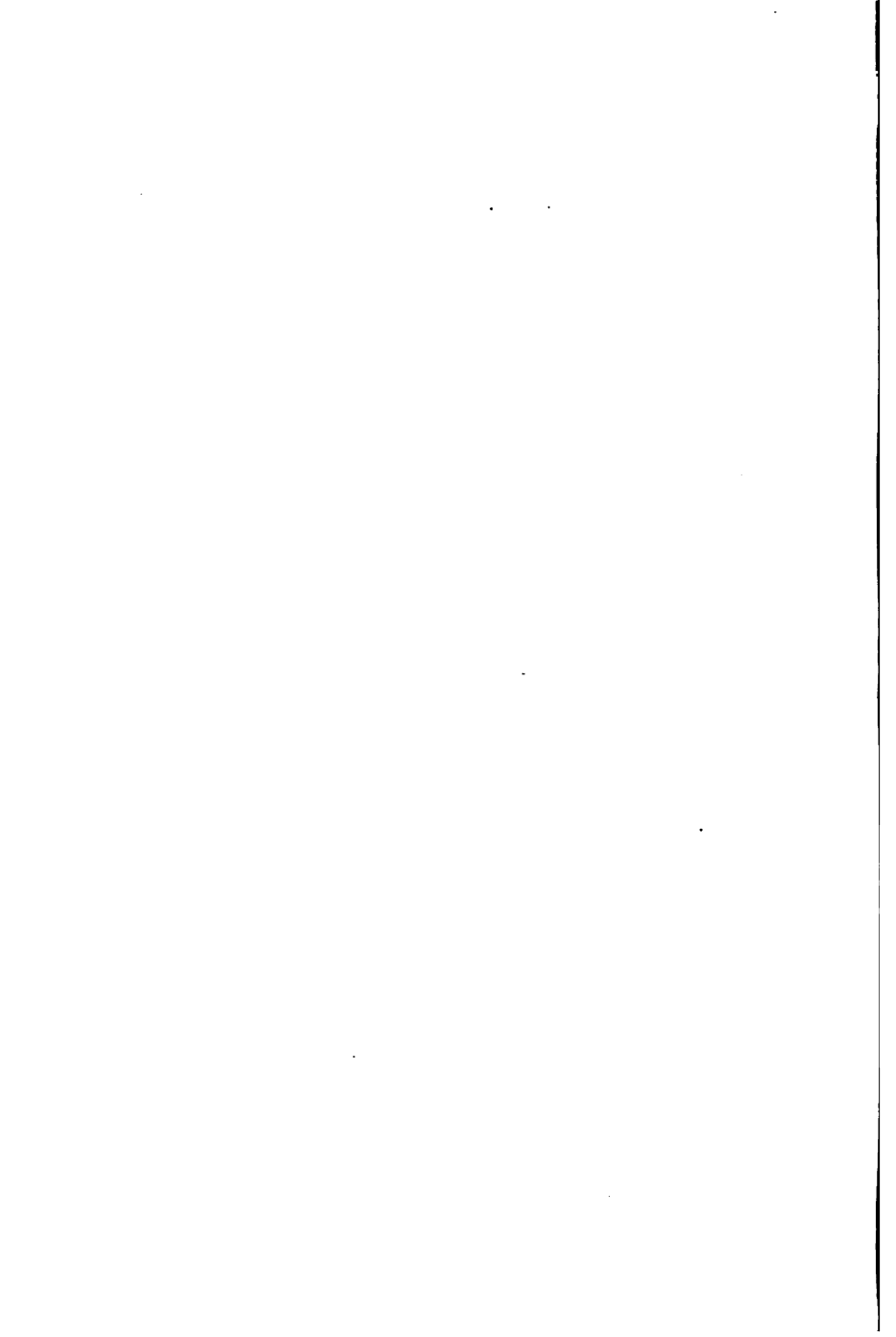
Read "The Hermitage."

STEVENSON, ROBERT LOUIS, was born at Edinburgh, in 1850. Bred an engineer, he studied law, and then became a writer, first of essays and travel, then of romances, all in the most captivating English. He delights by the play of his imagination, by his surprising powers of observation, by his charming description. His "Treasure Island," a story of treasure-hunting on the Spanish Main, is a masterpiece of vivid narrative.

Read "The Merry Men" and "Will o' the Mill" in "The Merry Men and other Tales."

WHITTIER, JOHN G., the Quaker-poet, was born in Haverhill, Mass., in 1807. He began life on a farm, early became an editor, and was connected at different times with several papers. In 1840 he removed to Amesbury, Mass., and resided there many years. His verse is noted for its simplicity. Whittier has been called the poet of freedom and humanity.

Read "Snow-Bound."



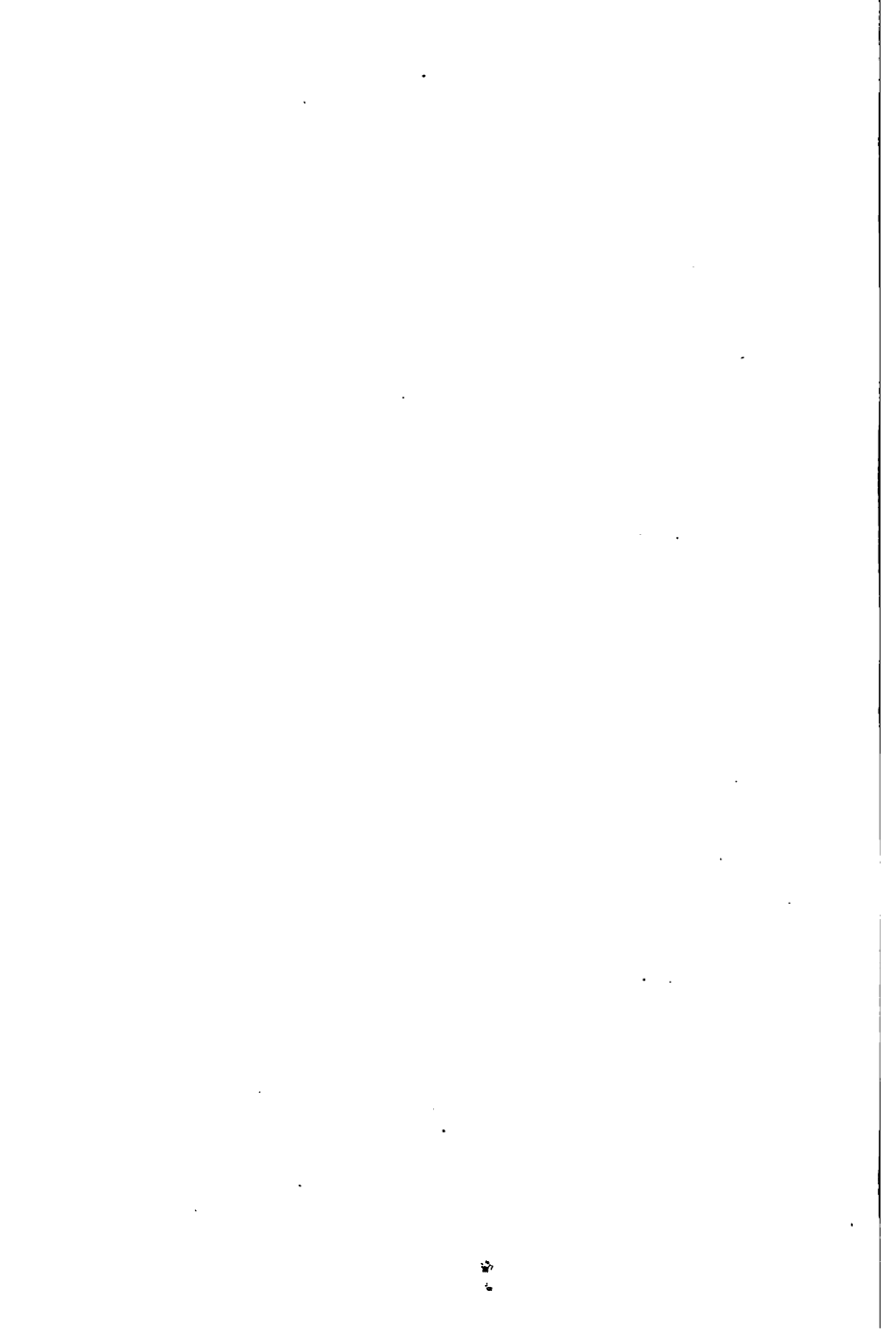
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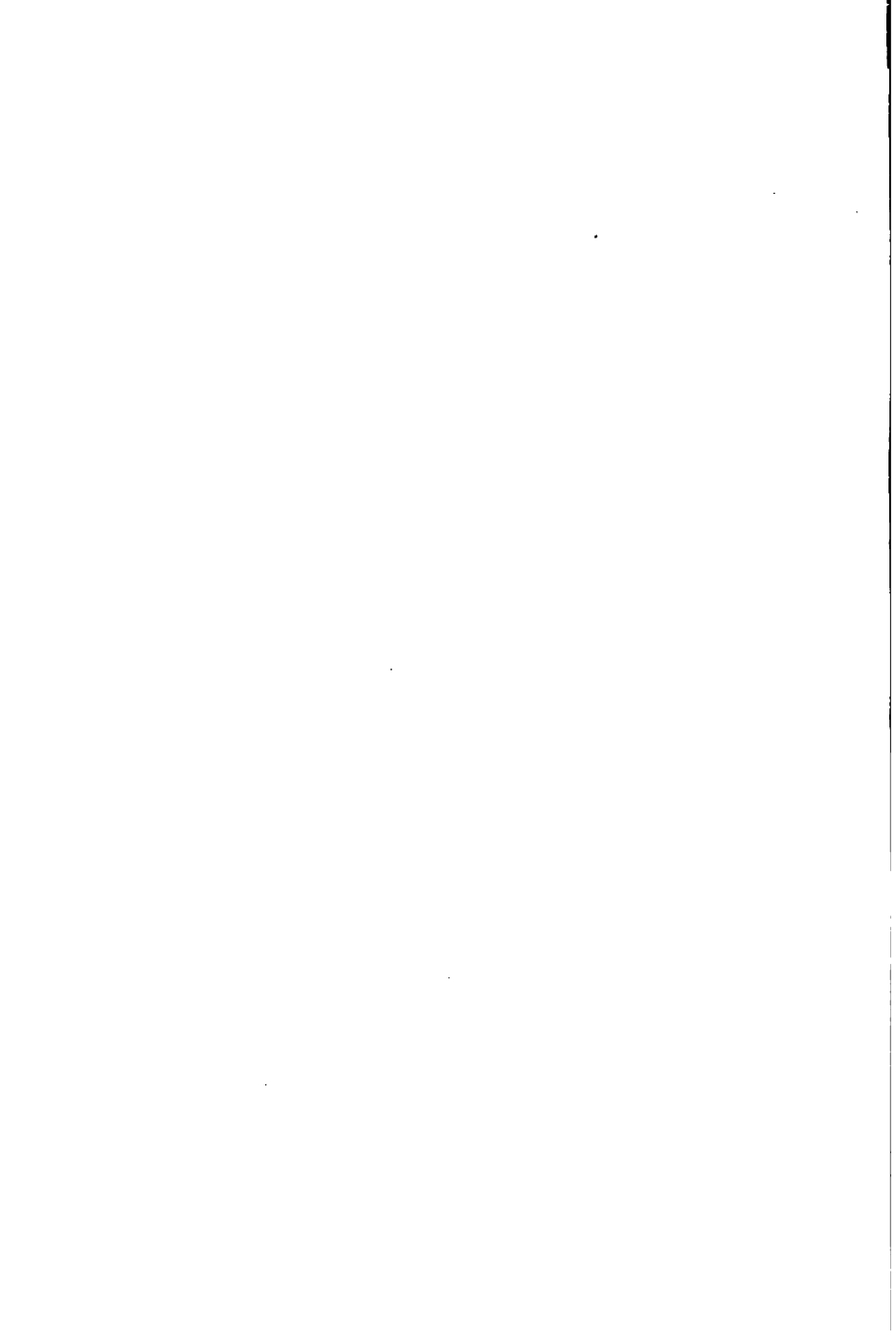
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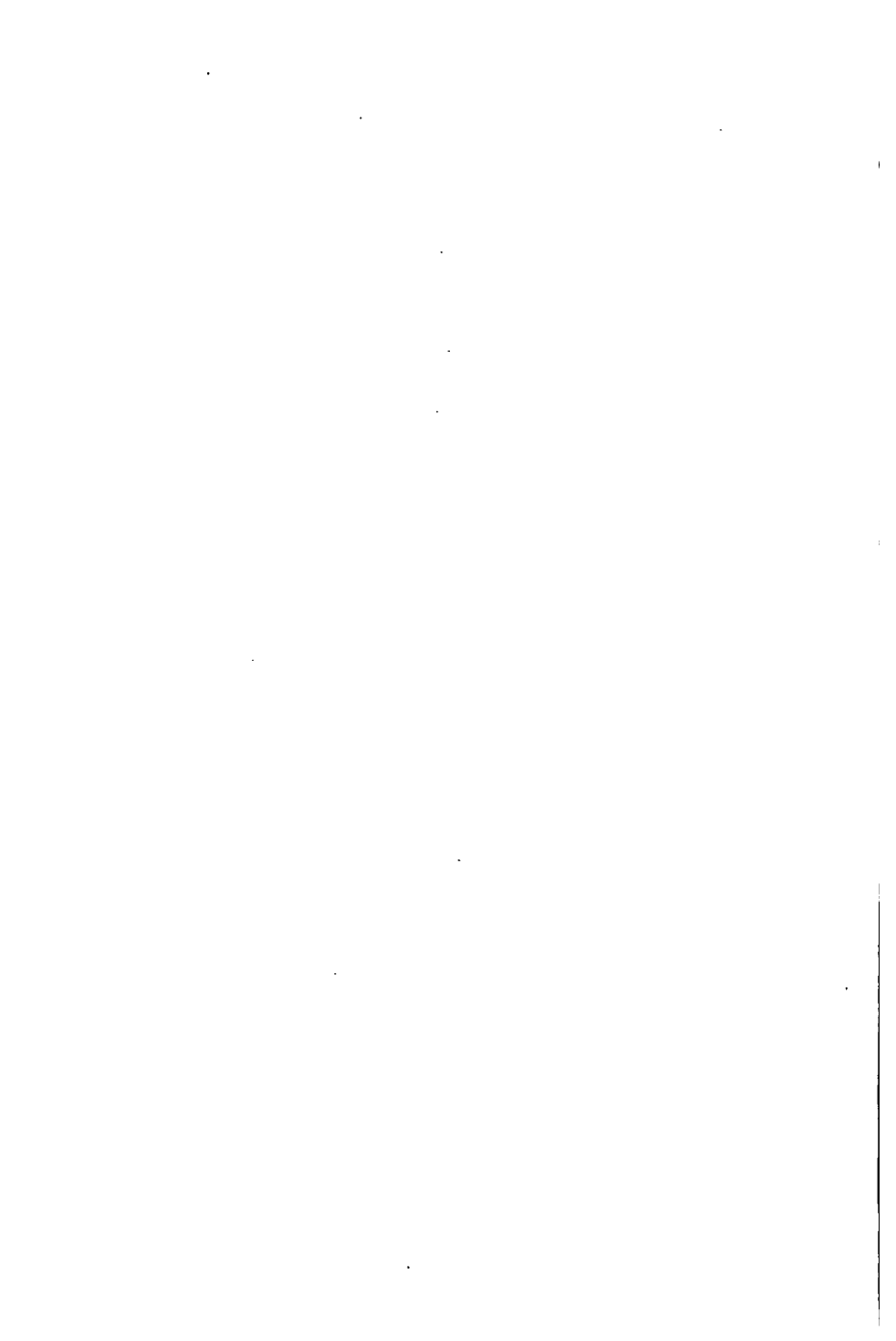
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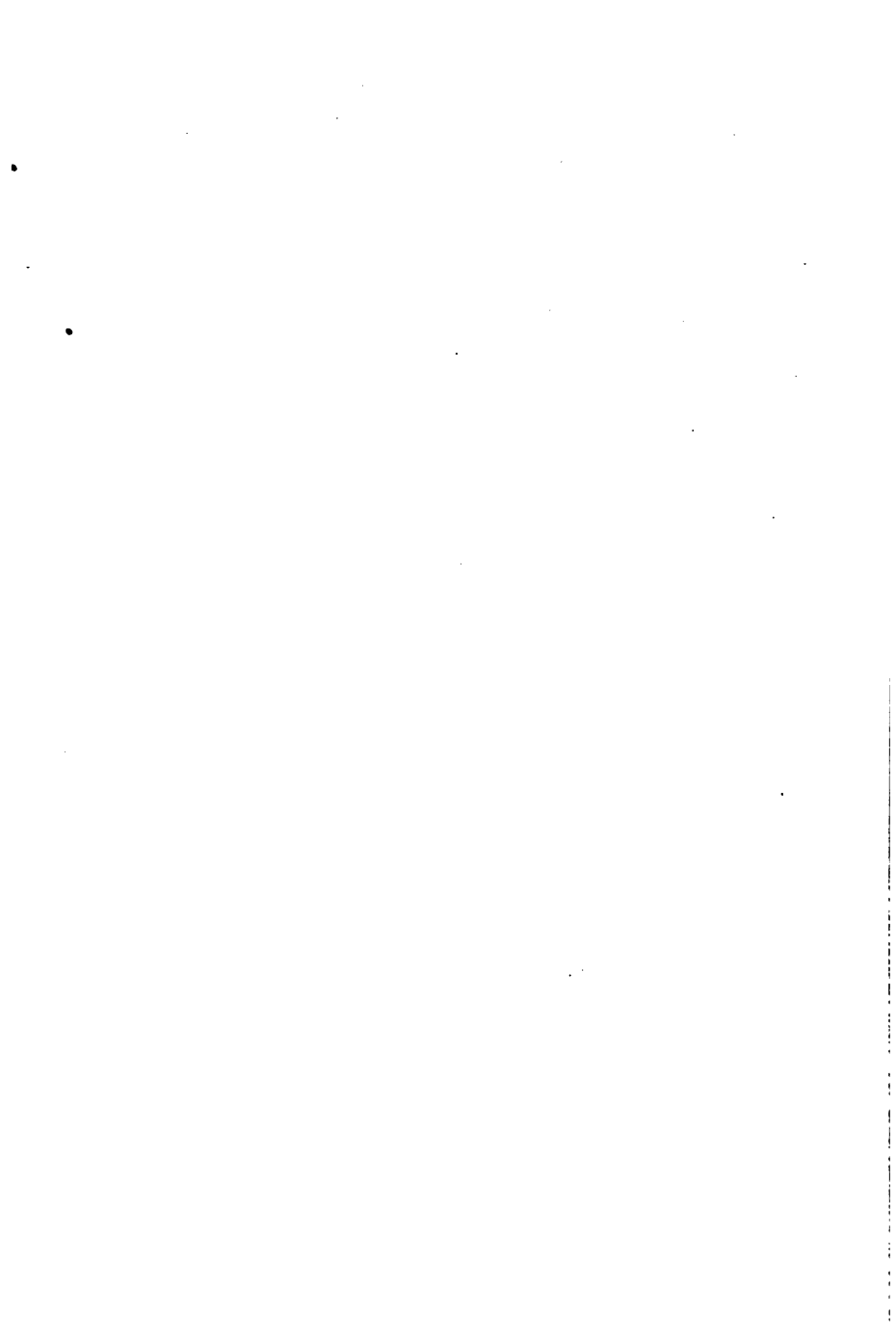
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